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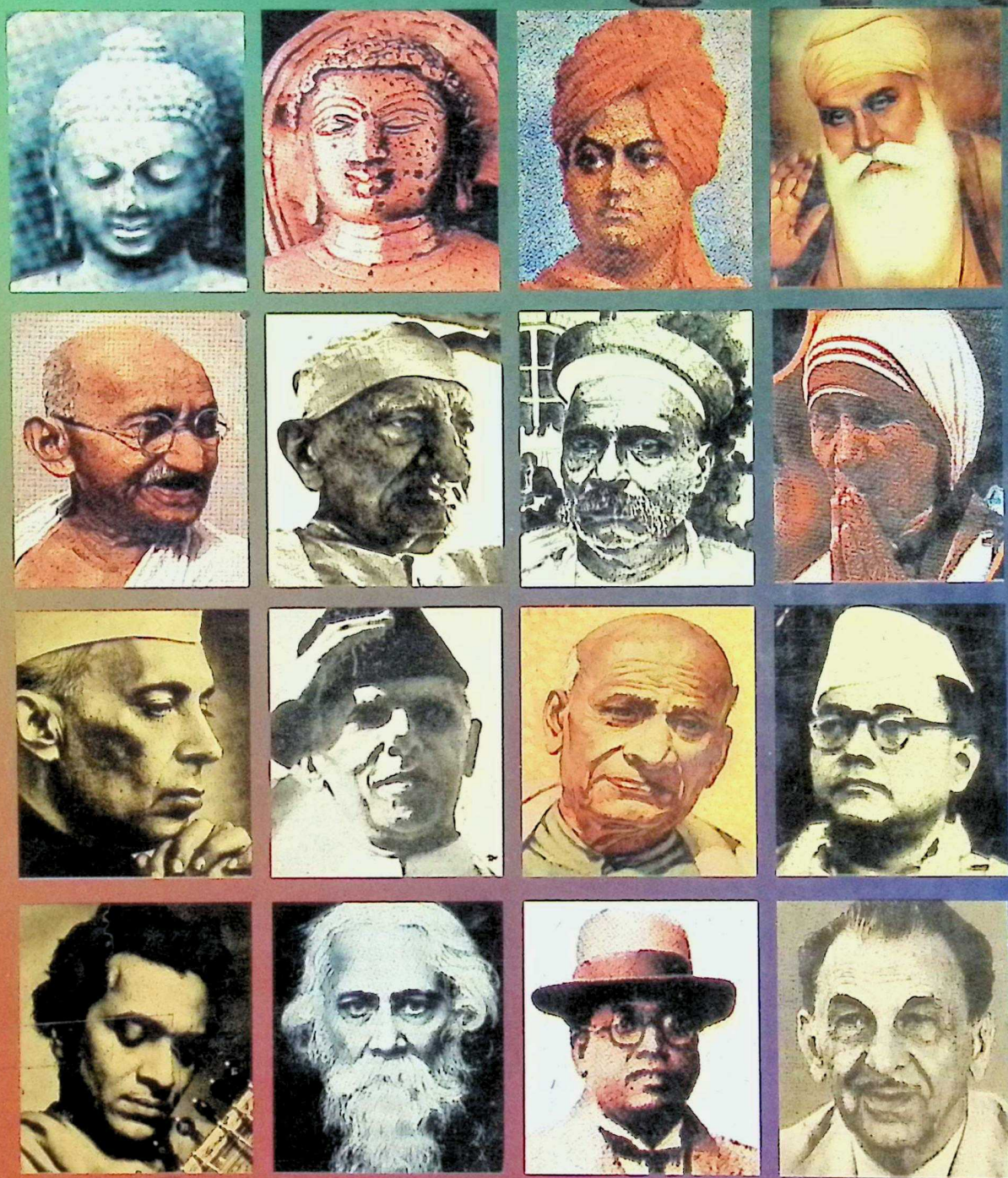
Encyclopaedia of The Indian Biography

VOL 3



NAGENDRA Kr. SINGH

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VOL. 3

Encyclopaedia of The Indian Biography

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This multi-volumes "Encyclopaedia of the Indian Biography" is a pioneering attempt of learned scholars to bring together not only the prominent historical and mythical personalities of India but also provide a lavishly illustrated details about the biographical analysis scientists, philosophers, social activists, politicians, artists, writers, poets, novelists, educationists, freedom fighters, spiritual teachers, religious reformers, mystics, and saints, from beginning of civilization to present day in alphabetical order from A to Z. We have tried to bring all leading Indian leading personalities of various dimension in this Encyclopaedia, though several biography of Indian personalities has been published in limited approach. In our opinion, it is the first comprehensive Encyclopaedia of Indian biography.

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लेखक SINGH, NAGENDRA KU.
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ENCYCLOPAEDIA OF THE INDIAN BIOGRAPHY

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Events in recent decades have underscored the need for major reference work that provides immediate access to the great Indian history makers. This multi-volumes ''*Encyclopaedia of the Indian Biography*'' has been designed to meet that need.

This encyclopaedia is a vast collection and compilation of the biography of more than 4000 leading Indian personalities from the beginning of civilization to present day. Although several biographical works have been published in India and abroad but none of them is able to produce such a vast informative biography of prominent Indian personalities from ancient time to present day.

The entries included in these volumes cover a wide range of competent surveys of biography written by the contributors. It hardly needs to be stressed that a biography is neither a mere exercise in literature nor a branch of history. It is a part of literature as well as a part of history, if only it is based on well-ascertained data and presented in an objective manner, as far as practicable.

It is true that the art of biography writing has undergone radical changes since the days of the classical writers. Understandably enough, the approach and treatment of a biography of today are basically different from those adopted in the ancient and middle ages. A modern biography, unlike the one conforming to the classical pattern, is not didactic in approach and does not aim at "teaching a lesson," magnifying some definite norm of conduct. It is not surprising that a standard biographical work of to-day does not rule out the demands of artistic and imaginative presentation primarily with a view to ensuring its readability.

In the case of India, a survey of the origin and growth of biographical writing in various regions and written in the language prevalent in a particular region, such as has been attempted in a process which is yet to reach its stage of finality. A modern biography, with pretension to be regarded as a work of history, is permitted to be largely subjective in approach and artistic in presentation.

In spite of the basic limitation, it will be improper to brush aside ancient and pre-modern biographies of India as wholly irrelevant for purposes of historical investigation. In more ways than one, they project the age in which these were written, its beliefs, cults, conventions and social concept. It is possible to discern in the entangling mass of conventional jargons and literary flamboyancy the outlines of historical import, however dim, within the limits of a given period. The entries published in these volumes trace with clarity and in alphabetical order from the beginning of civilization to present day with critical and balanced assessment of their merits and limitations. These volumes are a competent reference book for those interested in the development of a significant of Indian biography.

Entries in the encyclopaedia are alphabetically arranged, strictly letter by letter. In order to make use of the specialized expertise of individual scholars while ensuring that all aspects of biography were fully covered. To guide readers from one entry to related discussions elsewhere in the work, there is extensive system of cross references within the entries.

This multi-volume Encyclopaedia is edited under the chief editorship of reputed orientalist Nagendra Kr. Singh.

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PREFACE

Events in recent decades have underscored the need for major reference work that provides immediate access to the great Indian history makers. This multi-volumes "*Encyclopaedia of the Indian Biography*" has been designed to meet that need.

This encyclopaedia is a vast collection and compilation of the biography of the leading Indian personalities from the beginning of civilization to present day. Although several biographical works have been published in India and abroad but none of them is able to produce such a vast informative biography of prominent Indian personalities from ancient time to present day.

The entries included in these volumes cover a wide range of competent surveys of biography written by the contributors. It hardly needs to be stressed that a biography is neither a mere exercise in literature nor a branch of history. Biography is a part of literature as it is a part of history, if only it is based on well-ascertained data and presented in an objective manner, as far as practicable. In other words, a biographical work may be categorized, for practical purposes, as a historical biography if it meets the demands and fulfils the attributes of history.

Biography, which focuses on a single person, is a form of history from the historian's point of view, while history which deals with nations or groups of people, is a compound of numerous biographies when viewed by the biographer. Biography is as much a part of literature, as it is of history -- it is literature in so far as it recreates the life of the person it is concerned with; it is history when it purveys details of his life. Sir Winston Churchil's biography of his ancestor, First Duke of Marlborough, is an excellent literary creation; at the same time it is a valuable history of Britain as well as of Europe during the War of Spanish Succession (1701--1714). In any case both biography and history are closely related with each other.

The genesis of biography is as old as that of history. The story of Noah or of Joseph in particular on account of its length is the prototype of modern biography. Same is our '*Ramopakhyana*,' the nucleus of the Ramayana. Though such old examples belong more to the realm of literature than to history. The historians rarely brush them aside in view of the fact that they contain materials relating to a given time and space.

An early attempt of writing biography may be found in the sketches of the contemporaries such as Pericles and Sophocles by Ion of Chios (fifth century B.C.). A later and more mature example in this regard has been left by the Chinese historian, Ssu-ma Chi'en (145B.C. -- 85 B.C.) in his *Shih-chi,* which contains life-sketches, animated by anecdotes and dialogues, and arranged according to character-occupation types, such as 'maligned statesmen',' rash generals' and 'assassins'.

A further development of the art of biography took place in Greece and Rome in the first and second centuries of the Christian era. The *Lives of the Noble Grecians and Romans* by the Greek Plutarch (50A.D.--125A.D.) and the *Annals*and the *Life of Agricola* by the Roman Tacitus (55A.D.--120A.D.) can be regarded as the best specimens of historical biography that the ancient world produced. Of a lesser stature is the Roman historian, Seutonius Tanquillus

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(75A.D.--160A.D.), but his work, *The Lives of the Caesars*, covering the period from Augustus to the Flavians presents an admixture of character-sketch and chronological narrative and is, thus, an early precursor of modern biography.

The most famous historical biography of the early mediaeval Europe came from the pen of Einhard (770A.D.--840A.D.), a clerical, a friend and an official of the greatest monarch of his times, Charlemagne. His *Vita Karoli Imperatoris* ('Life of Charlemagne'), based on a living relationship, is valuable for the wealth of details and is indispensable for the reconstruction of the history of the reign of Charlemagne.

It is true that the art of biography writing has undergone radical changes since the days of the classical writers. Understandably enough, the approach and treatment of a biography of today are basically different from those adopted in the ancient and middle ages. A modern biography, unlike the one conforming to the classical pattern, is not didactic in approach and does not aim at "teaching a lesson", magnifying some definite norm of conduct.

It is not surprising that a standard biographical work of to-day, while broad-based on the research and integrity of orthodox scholarship does not rule out the demands of artistic and imaginative presentation primarily with a view to ensuring its readability. But then one cannot get away from the maxim that there is always a larger place for chronicle in a biography than creation.

A biography is not worth its name if it does not attempt first to reconstruct the life of an individual it chooses as its subject on the basis of unimpeachable evidence, and second to interpret and assess the impact of the personality on the age to which it belongs, or for that matter, the influence of the age and environs on the making of the individual whose life-style it delineates. It is an exacting task by any standard.

Like any other branch of literature, biography has passed through a long process of evolution. Such a process has necessarily varied from country to country, and from age to age. Its forms have been many and varied to suit the changing concepts of the age and the source of patronage behind the literary-cum-historical venture. The nomenclature of biography is, thus, found to have been applied indiscriminately to extensive objects--mythological, religious and even legendary, presented in a pronouncedly didactic or panegyric manner. It took many years for the proper attributes of biography to emerge and develop.

In the case of India, a survey of the origin and growth of biographical writing in various regions and written in the language prevalent in a particular region, such as has been attempted in a process which is yet to reach its stage of finality. A modern biography with pretension to be regarded as a work of history, is permitted to be largely subjective in approach and artistic in presentation.

It is only to be expected each entry records the obstacles that stand in the way of categorizing the earlier works of biography in any Indian language as strictly historical. In spite of the basic limitation it will be improper to brush aside ancient and pre-modern biographies of India as wholly irrelevant for purposes of historical investigation. In more ways than one, they project the age in which these were written, its beliefs, cults, conventions and social concept. It is possible to discern in the entangling mass of conventional jargons and literary flamboyancy the outlines of historical import, however dim, within the limits of a given period. The entries published in these volumes trace with clarity and in alphabetical order from the beginning of civilization to present day with critical and balanced assessment of their merits and limitations. These volumes are a competent reference book for those interested in the development of a significant of Indian biography.

It is inevitable in a treatise like the present one that biographical literature of a particular region or written in a particular language is

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marked by peculiarities of its own which often impart to it a distinctive character in some respects. The technique and expression too differ and for more than one valid reasons. But at the same time, one cannot fail to detect some commonness in the general approach, conformity to some general standard of presentation of approach. The advent of the Muslim rule led to some basic changes. Under the impact of Semitic outlook, even though the accounts continued to be largely panegyric, the chronicle element began to dominate the writings of the modern age that historical biography could free itself from the shackles of convention, traditionalism, proneness to exaggeration, personal prejudice and took on the character of serious history.

Entries in the encyclopaedia are alphabetically arranged, strictly letter by letter. In order to make use of the specialized expertise of individual scholars while ensuring that all aspects of biography were fully covered. To guide readers from one entry to related discussions elsewhere in the work, there is extensive system of cross references within the entries.

For the collection and compilation of this monumental project, I have taken support from the various sources like monographs, biographical notes, personal interviews, books and journals. I am thankful to all those scholars who have contributed valuable articles or information for this encyclopaedia. My sincere thanks are offered to the publisher who has kindly accept my manuscript and has generously allowed me to exceed the volume to treat the whole subject.

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E

Easwaran, K (1909 — 1984)

K. Easwaran, born at Kallidai Kkurichi in Tirunelveli district in 1909, was a leading industrialist and social worker of South India.

K. Easwaran was born at Kallidai Kkurichi, a flourishing Brahmanical village in Tirunelveli district, Tamilnadu, on 8 March 1909. He was born of a lower middle class family of orthodox Brahmins. Kallidai Kkurichi is well-known for having produced a good number of Brahmins who became famous in various walks of life in South India, some even became internationally reputed, i.e. Professor K. A. Nilakanta Sastri, the well-known historian. They were hardworking, practical minded, industrious and had all the qualities which make for success in life.

Easwaran drifted to Madras to make his way in life. He began his life as a humble worker in a small cycle shop in Madras, where his initial assignment was no more than that of a fitter. His hard work and determination to come up in life, in course of time made him one of the leading industrialists of the South. He began with the transportation industry and having established a firm base in that field he, moved on to energy industry and was probably an early pioneer to move into the field of design and manufacture of transformers in Madras, in all India.

In a matter of a few years Easwaran rose to become a leading industrialist of South India. He brought under his chairmanship many firms and industrial establishments, like the Easum Engineering Limited, Easwaran and Son Engineers, Hackbridge Helvetic and Easun Products of India Industrial Engineers. He rose to become the President of Hindustan Chamber of Commerce, and Chairman of the State Board of All India Manufacturers' Organisation and several other industrial and commercial associations. Mr. Easwaran was not a mere industrial careerist. He was greatly interested in social work and he was early associated with the late Jayaprakash Narayan.

Easwaran passed away at the age of seventy-five on 24 April, 1984 in a nursing home in Madras after a brief illness; he left behind his son Mr. Hari Easwaran and four daughters. He belonged to a select group of hard workers who rose in life from humble beginnings by dint of sheer personal effort like the other famous industrialist of Tamilnadu, Mr. Sankaralinga Iyer of "India Cements", who also hailed from Kallidai Kkurichi.

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Edouard Goubert

—See under Goubert, Edouard

Ehiraj, V. L. (1890 — 1960)

V.L. Ehiraj, born at Vellore in North Arcot in 1890, was an eminent lawyer,

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administrator, educationist social activist.

V.L. Ehiraj was born at Vellore in North Arcot on 18 July, 1890 of well-to-do, philanthropic and God-fearing parents of Arcot Mudaliar family. His father, Vellore Lakshmanaswamy Mudaliar was a leading contactor of the Madras and Southern Maharatta Railway and his mother Ammaiammal a great devotee of Lord Venkateswara of Tirupati. He was one of six children born to his parents—Rathnammal, Rajambal, Govindaraj, Ethiraj, Varatharaj and Jayalakshmi.

Ethiraj had his early education in Voores High School in Vellore. Even as a student at High School, he was very fond of horse-riding, breeding of pigeons and tennis for which he had his own tennis court. As his father was always busy at various workspots far removed from Vellore, the children came under the strict discipline and control of their mother.

While he was studying in the Presidency College in Madras, his father, passed away in September 1907 at the early age of forty-seven, leaving a vast business and an estate of over three lakhs besides provision for a Town Hall which was build after his demise and bequeathed to the people of Vellore. The income derived from the Lakshmana-swamy Town Hall and vast lands was to be utilised for the Car Festival of Tharakeswaran Temple in Vellore. The temple car was donated by him. While in Presidency College, Ethiraj came under the benign influence of Dr. S. Radhakrishan.

In 1908 Sir C.R. Reddy, a friend of the family, prevailed upon the grief-stricken mother to send Ethiraj to England to study for the Bar, for which ample provision had been made by his father in his will. He entered Lincoln's Inn in England and was called to the Bar on 25 November, 1913. While studying in England he married an English lady, Catherine, through whom he had a son, now a Doctor in London.

He became attached to Dr. Y. Swaminathan, a brilliant criminal lawyer. For nearly thirty-five years there was no important case in which he did not appear either for the defence or for the prosecution. He was appointed public prosecutor in 1937, which office he held till 1950 with rare distinction and earned reputation as the fairest and the most successful public prosecutor. He appeared in many famous cases like the Lakshmikanthan murder case, Justice Byer's case, Cockinada Conspiracy case and Kasim Razvi's case. The maximum number of cases he appeared for on a particular day was forty-four and his maximum income in one month was Rs. 32,000. The highest income earned by him as prosecutor was in Kasim Razvi's case when he earned an income of Rs.1,000 per day, the case lasting for two hundred and ninety-seven days.

In appearance Ethiraj was tall, always well dressed with pleasing smiling manners and leading a very simple unostentatious life. He was very fond of his own home with an attachment for gardening and a love for cars. He was a non-smoker and teetotaller. Though outwardly not noticeable, he was very religious at heart and was fond of Karnatic music. He never used to talk ill of others and had unruffled temper always.

During 1947, Sir Meverell Statham, a close friend of his and the Director of Public Instruction in Madras, expressed the difficulty to accommodate the vast demands of the girls clamouring for admission to men's colleges due to scarcity of women's colleges in the city. Hence in order to provide higher educational facilities to women he wanted to start a college with an initial donation of Rs.10 lakhs. The College was declared open by the then Governor General Sri C.Rajagopalachari.

As an able administrator among founders, he had chosen responsible figures to govern the institution. Having founded the college, he spent all his time, indomitable will, energy and skill for its development, and identified himself with the college by actively participating in all functions held under its auspices. He had been a

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member of the management committee of Vivekananda College too.

V.L. Ethiraj was rightly called 'The wonder of the century', 'Very lucky (V.L.) person', 'Brilliant diamond' and a 'Prince among donors'. He passed away in Madras on 18 August, 1960. He had left his entire earnings amounting to several lakhs of rupees to be administered by the Official Trustee of Madras for giving scholarships to girl students of the college, out of the income earned thereof.

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Ekkundi, S.R. (1923 —)

S.R. Ekkundi, born in 1923, was an eminent Kannada poet, writer and socialist thinker.

S.R. Ekkundi received higher education at Willingdon College Sangli, Maharashtra. After his education he settled at Bankikodla, a seaside village in Karwar district. At present he lives in Bangalore, enjoying a quiet retired life.

Ekkundi came to limelight as a poet in the forties. That was the time when Kannada poetry was practically dominated by Bendre and Kuvempu. Third name was that of K. S. Narasimha Swamy. It was surprising that Ekkundi suddenly became famous with his exquisite pieces of narrative poetry dealing with mythological themes. Here was a new kind of poetry sparkling with colourful phrases and striking imagery reminding one of William Morris and Swinburne. Unfortunately in the case of Ekkundi this first impression was the last one because his poetry did not develop at all, each subsequent poem being a variation on the same theme. The structure of his poetry is repetitive and it has a monotone of excellence.

But one has to understand the full significance of this first and last impressions in order to assess the value of his poetry. Description-in case of Ekkundi to describe is to create-being the chief mode of Ekkundi's poetry, dramatic confrontation of characters is subordinated to tone and feeling. *Ubhaya Bharati*, for example deals with the historically famous confrontation of Shankara with Mandana Mishra, but what is important in the poem is not the actual confrontation but a series of magnificent images which described the personality of Shankara. The confrontation, debate, and its results are all summed up in a flashing statement by Bharati, the wife of Mandana Mishra who gave judgement on their debate.' It is Mandana Mishra's defeat, but his wife, who is his better half is not defeated'.

What the other poets achieve through character and drama, Ekkundi achieves simply by juxtaposition of events or images. In another poem 'Subhadra', Krishna is playing dice with Satyabhama. He laughs all of a sudden and then explains to his wife, 'I see on Raivataka mountain, the hide and seek of a mendicant.' This concluding statement reveals the most amusing love affairs of Arjuna and Subhadra.

Besides poetry, Ekkundi has also published a collection of short stories and some notable poems with a communistic bias. It is difficult to see any correlation between his penchant for love, mythology and also for communism.

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Eknath (1533 — 1599)

Eknath, born at Paithan in the district of Aurangabad in 1533, was one of the great saint-poets of Maharashtra.

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One of the great saint-poets of Maharashtra, was born at Paithan (Dist. Aurangabad. Maharashtra). He was the great-grandson of saint Bhanudas (1448-1513) who was instrumental in bringing back the idol of Vitthal, the presiding deity of the Bhagawat cult at Pandharpur (Dist. Sholapur, Maharashtra) from the royal custody at Vijayanagar, through his intense devotion. Having lost his father and mother at a tender age, Eknath was brought up by his grandparents.

Since his childhood, he had a deep faith in God. He was told that realisation could come through a religious teacher alone. With this in his mind, Eknath left his ancestral abode at an early age, in pursuit of a 'guru'. Janardan Swami, who was officer-in-charge of Daulatabad fort under the Muslim rule, had a reputation in those days of being a great saint and an ideal religious teacher. Eknath approached Janardan Swami who accepted him as his disciple.

After some years' stay with his guru. Eknath was asked to proceed on a pilgrimage to the North and the South. While on his way to the holy places of the South, Eknath passed through Paithan where his grand-parents were eagerly waiting for him. Except for the few years spent at Benaras in connection with the completion of *Eknathi Bhagavata*, he remained at Paithan throughout his life. Eknath was a committed social reformer and a gifted poet. He never accepted any distinction of caste.

Eknath put new life in the Bhagavat cult of Maharashtra which suffered to a great extent because of the disturbed conditions of the times. This he achieved through his deeds and literary works. In fact, his personality was far superior to the literary works he left behind. The poetic genius of Eknath is just like a bird soaring high in the sky, but very much mindful of its nest on the earth. This has conditioned his poetry and also added another dimension to his writings. This attitude kept the poet busy throughout in search of a variety of literary forms which effectively attracted the masses. Poetry, according to Eknath, is not an end in itself. It is a means to capture the hearts of the people, irrespective of their social status and intellectual standards. 'Poetry', says he in one of his monumental works *Bhavartha Ramayana*, 'should not be voluminous'. Each word in a poetic work should lead to 'parmarth' or spiritual attainment.

Eknath's life and poetic works are inspired by his basic concept that human society is nothing but the manifestation of the Lord. This motivated him to adopt a variety of literary forms popular in the folk tradition. He has three thousand 'abhanga' compositions to his credit. Eknath excels in his compositions known as 'gowlan' the song of the milk-maid. Sentiments and melody are interwoven and harmonised in his description of the love-lorn 'gopis'. The pen depicting fierce battles in *Bhavartha Ramayana*, a masterpiece of narrative poetry, becomes extremely tender and delicate while portraying varied emotions of the gopis.

Bharuda, is yet another literary form where Eknath stands peerless. The three hundred and odd *bharudas* that he composed are adopted from folk dramas. These compositions, centring around social reforms, are intended to inspire the people with an ambition to lead noble, clean and fearless life. Rarely do we find folk tradition used so effectively and skilfully for mass education. Eknath's bharudas in Hindi and Marathi are staged even today in the form of one-man performance. Interwoven with humour and entertainment, these compositions carry home the message of devotion and social equality.

Eknath's minor literary works include *Chatushloki Bhagavata, Shukashtaka, Hastamalaka* which have some Sanskrit work or the other as their base. *Swatma-Sukha* and *Anandlahari,* however, are independent manifestations of spiritual experience. In his philosophical works, old terminology finds new interpretation. He interprets samadhi for instance as an undisturbed realisation of the Lord without renouncing one's own duties in life. Eknath

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never accepts renunciation of Karma at any stage. Even those who have realised the Self have to work for the upliftment of humanity which according to Eknath is the best form of bhakti.

Rukmini Swayamvara, marriage of Rukmini with Lord Krishna, is another great work of Eknath. The entire narration carries two-fold meanings-while narrating the popular story, Eknath also gives an insight into spiritual idealism-identity of Bhakti the a with God. This work was completed at Banaras in 1571.

Bhavartha Ramayana, a narrative epic of forty thousand couplets in 'ovi' metre, has been enjoying popularity amongst the rural folk since its completion. Out of the forty thousand couplets, twenty five thousand are from Eknath's, pen. Rest of the work was completed by his disciple Gawba. Eknath, as a narrative poet, is at his best in this work. Written towards the closing years of his life.

Eknath is significantly conscious of poetic values and the relationship of poetry with society in general. Awareness of the prevailing conditions and also suggestions to meet the distracting political and social onslaughts are also distinctive features of this work. Descriptions are so suggestive that a reader feels that the work must have been written only to stimulate the sentiments of the society against the evils of contemporary life. Eknath, as a seer and also as a poet has reached high altitudes in *Bhavartha Ramayana*.

However, as a trend setter in Marathi literature and also in the Bhakti movement of Maharashtra, Eknath's fame rests mostly on *Eknathi Bhagwata*. This is a free discourse on the eleventh chapter of the *Bhagavata Puran* with altogether new interpretations with regard to the relationship of man with the universe and the Almighty. Service to humanity according to Eknath, is the noblest form of Bhakti. In *Eknathi Bhagavata* Eknath assumes the role more of a friend, philosopher and guide than a literary artist. This role has adequately conditioned his literary style also. Acceptance of *Eknathi Bhagavata* as one of the scriptures of Bhagavata Sampradaya, is a singnal achievement of Eknath, both as a poet and a saint.

Besides being a great Sanskrit scholar, Eknath was also a master of Hindi. His Hindi abhangas in general and 'bharuda' compositions in particular reveal that he intended to convey his message on a national level also. In fact, most of the saints of Maharashtra, right from Saint Namdev, have to their credit some Hindi compositions as well. Eknath enriched this tradition with broader social appeal and artistic flavour. His collections include some Kannada and Telugu songs, too. Some of his Bharudas are loaded with high flown Persian vocabulary indicating the deep influence of the contemporary state language on the spoken language of the common man.

Research is incomplete with regard to the existence of Eknath's tradition in the Telangana area of Andhra Pradesh. Parsuram Lingamurthy, a noted Telugu poet of Hanumkonda (Warangal of the early 17th century, in his philosophical Telugu work Shri Ram Anjaneya Samvad, gives the lineage of his guru, wherein Janardan (Eknath's guru) and Eknath figure prominently. Inspite of restricted communications and language barriers. Eknath could influence the neighbouring language groups.

A great saint, committed social reformer, gifted poet and a profound scholar, Eknath, through his personality and writings could generate universal, social and spiritual awareness with great success. He revitalised the Bhagavata Sampradaya of Maharashtra. After a dark period of nearly two centuries, a new epoch was created by the writings of Eknath.

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Elangbam Dinamani Singh (1940 —)

Elangbam Dinamani Singh, born in 1940, is a noted short Manipuri story writer, poet and critic of modern Manipuri literature.

Elangbam Dinamani Singh was born in a Hindu family, he is an M.A., B.T. and D.Phil of Allahabad University. After serving in Government higher secondary schools and colleges he joined the Centre of Postgraduate Studies of Jawaharlal Nehru University. Imphal, in 1974 and at present is working as Associate Professor of Manipur University in Manipuri Language and Literature Department.

A prolific writer, he has more than 15 books on different subjects to his credit. *Thaklabi* (The drunkard). *Morambi angaobi* (A woman mad after playthings), Pistol ama Kundalei ania (One pistol and one Kundalei flower), Tingkhanglei (Cactus), Imeishuni tourashuni are his books of short stories. Manupuri sahitya amasung sahityakar (Manipuri literature and writers), Khwairakpam chaoba. Dr. Kamal punshi amasung sahitya (Dr. Kamal: life and works) are books of criticism on different writers of modern Manipuri literature. Tyagpatra of Jainendra Kumar Jain, Haya vadan, Nongma ingada (Asad ka ek din) are his translations into Manipuri of different titles from various Indian languages. Well read in Hindi and English besides his mother tongue Manipuri, he attended many local and national seminars on various occasions.

He was editor of the *Ritu*, a quarterly journal of the Cultural Forum of Manipur, of which he is the General Secretary at present. He is a member of the Advisory Board in Manipuri of the Sahitya Akademi. His short stories are a class by themselves in Manipuri and they are marked by a humorous atmosphere tinged with a sympathetic outlook.

He looks at the problems of the life from a human angle. His outlook is expressed in sarcastic and humorous way which brings out the inside of the problems making the readers laugh and think at the same time. Though sarcastic, his sense of humanity is overwhelmingly present in the short stories. He received the Sahitya Akademi award for Manipuri in 1982 for his Pistol ama kundalei ama.

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Elangbam Nilakanta Singh (1928 —)

Elangbam Nilakanta Singh, born in 1928, is an eminent Manipuri poet, critic and scholar.

Elangbam Nilakanta Singh is an eminent poet, critic and scholar in Manipuri. He did his M.A. (Philosophy) and LL.B. and has a sound knowledge of English, Bengali, Hindi and Sanskrit.

Nilakanta Singh joined D.M. College as a lecturer in 1953, and was subsequently promoted as senior lecturer and Head of the Department. Later, he joined Manipuri State Kala Akademi as Secretary. At present, he is Director, Social Welfare, Arts and Culture, Manipuri Government.

He has been associated with various journals and dailies as their literary, theatre, dance, music and art critic, and has edited Mityeng, Ritu and Sahitya. He has held various posts like those of General Secretary, Manipuri Sahitya Parishad; President, Manipur Sangit

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Mahavidyalaya; Chairman, Himalaya Seva Sangha; Secretary, Sri Aurobindo Society; Member, General Council, Sahitya Akademi: Member Executive Board and General Council, Lalit Kala Akademi: Fellow, All India Oriental Conference; President, The Cultural Forum, Manipur.

He has attended various local and national seminars like East-West Theatre Seminar, International Sarvodaya Conference, International Gandhi Seminar, International Ananda Coomaraswamy Seminar, International Triennial Seminar, etc. In 1965, he visited Sri Lanka as member of the Indian Cultural Delegation and also places like Hungary, G.D.R. and France as art critic-cum-writer under The Indo-European Cultural Exchange Programme (1971).

Nilakanta started writing from school days and came to be known as a modern poet in Manipuri. *Chatlasina Kadaidano ibani* (Let us go anywhere, 1971), a collection of poems, which mainly depicts the spirit of revolution, established him as a modern poet. His other published works are: *Achaiba lai* (Scattered flower, 1957), essays on literature and culture; *Manipuri kavitagi chanda* (Manipuri prosody 1968); *Matamgi wakhal* (Thought of the time; 1971); Aspects of Indian Culture (1982). He regularly contributes articles in English to well-known literary, dance, music and art journals.

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Elangbam Rajanikanta Singh (1929 —)

R.K. Elangbam, born in 1929, is an eminent Manipuri novelist and short-story writer.

Popularly known as R.K. Elangbam is an eminent novelist and short story writer in Manipuri. He studied Manipuri for his M.A. from the Centre of Post Graduate Studies, Jawaharlal Nehru University, Imphal. He knows English, Bengali and Hindi. A teacher by profession, he was in Government high schools and is now working in D.M.College of Science. He is associated in various capacities, with many literary and cultural institutions of Manipur such as Manipuri Sahitya Parishad.

Divine Life Society Cultural Forum, Geeta Mandal, etc. He was given the Sahitya Akademi Award (1981) for his short story collection *Kalenthagi leipaklei* (Summers' leipaklei flower) which depicts the different ideal human relationships. Singh started writing when he was a high school teacher in the hill areas of Manipur. The short stories written in those days are collected in his first short story collection *Chingya tamya* (Near the hills and plains, 1954).

His novel, *Marupani* (Two friends, published earlier in 1951) depicts the life of war-affected Manipur. In his drama *Eikhoigi Yojana* (Our plan, 1960) he expresses a longing for an ideal society. His interest in tradition and idealism also deserves mention.

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Elhana (15th — 16th century)

Elhana, was an eminent Marathi saint poet of Mahanubhava cult.

Elhana was a Mahanubhava poet about whose life or time no definite information is

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available. His poetry Ashtanayikavivaha is based on the 10th canto of the Bhagavata. Padmapurana is also nutrilized to enrich the story. The eight weddings of Krishna, the cult god of Mahanubhavas, are described in this narrative poem. The poet has modified the original Bhagavata story at his own will. He has not observed the order of Krishna's weddings given in the Bhagavata. He has given importance to Jambuvati, Satyabhama and Lakshana, and makes just a passing reference to Krishna's wedding with Rukmini.

Elhana has given less importance to shringara in his poetry and gives major place to *vira, roudra* and *bhayanaka rasas*. In his compositions, he is nearer to the tradition of the poetry of Narendra Pandit and Damodara Pandit in terms of the art of descriptions, treatment of emotions, figures of speech and style. There is another Elhana (approximately later half of 17th century) who was also a Mahanubhava poet. He has written Balakrida.

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Elkunchwar, Mahesh (1939 —)

Elkunchwar Mahesh, born in 1939, was an eminent Marathi dramatist.

Elkunchwar Mahesh (Marathi) an avantgarde dramatist, did his first M.A. in English literature in 1963 and second M.A. in Ancient Indian History and Archeology in 1971. He is the Head of the Department of English in Dharmpeth Arts. Commerce and M.P. Deo Memorial Science College, Nagpur. His first play Sultan was published in 1970. This was followed by *Garbo* (1973). *Rudravarsha* (1974), *Vasanak* and (1975), *Yatanaghar* (1977), *Party* (1981), *Wada chirebandi* (1987). Each play has created literary controversy and lot of social criticism.

Vasanakand was the most controversial and censors objected to it. Some conservatives tried to stay its show in Nagpur, as the play discussed the problem of incest frankly, Relentless and inevitable fate is his theme. Man caught between primordial elemental passions and drives, going against the current of social morality is what makes his writing controversial.

His three plays were translated into English and published in Enact-Garbo, Raktapushpa and Vasanakand. Four plays have been translated into Hindi. He has acted in the film 'Akrosh' directed by Govind Nihalani (1980). He wrote the film script of 'Holi' and also the film script of 'Party' (which was also shown on TV). Fourteen of his plays have been staged from 1968 to 1985, produced by famous producers like Satyadeo Dubey, Vijaya Mehta, Shriram Lagoo and Amol Palekar.

He received Homi Bhabha Fellowhsip (1976—1978) and his travel to England, France, West Germany and Poland, to study theatre was sponsored by the Fellowship Council. He attended several seminars of Sangeet Natak Akademi and National School of Drama, Delhi and Bharat Bhavan, Bhopal. He is entirely devoted to theatre and drama. His other writings include a literary column in *Maharashtra Time* (1976), and one prose piece in *Satyakatha* (1981) entitled 'Aranyatil atmabhan'. He has also written a verse play, Kshitija paryant samudra.

His much discussed plays are *Garbo, Yatanaghar, Vasanakund* and *Party*. The undercurrent of tragedy, particularly due to the interplay between human relationships, man-woman maladjustment and the chinks in the so-called solid moral fabric of our social order are his main problems. His unusual handling of the conflict between the essential man and the superimposed so-called moral man, the inevitability of the conflict, his natural dialogues and the suggestion implied in his taut and tense lan-

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guages are some of his special qualities. That he shocks the middle class smug statusquoist and the sentimental traditionalist is what creates many harsh critics. In the beginning he was ignored and dismisses as an enfant terrible. While other so-called modernists succumbed to commercial pressures, Elkunchwar is upholding his own stand, and has not fallen a prey to the common fate of a popular dramatist playing to the gallery. His study of Greek and western drama has influenced his existential outlook.

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Ellora (1929 —)

Ellora, born at Munganda in East Godavari District in 1929, was an eminent Telugu scholar, novelist and critic.

Ellora was born at Munganda village in Konaseema of East Godavari District in Andhra Pradesh. His real name is Bhaskara Rao. After his education Ellora worked as a Telugu Vidwan. In the year 1951, he joined Andhraprabha Illustrated Weekly as a sub-editor.

Ellora wrote about thirty books, including novels literary criticism, poetry, children's literature, fold literature. Among his writings, fold literature and poetry are prominent. Several poems written by Ellora were translated into other Indian languages like Urdu, Hindi, Bengali, Tamil, etc.

For the collection of poems entitled Nissasabda tarangalu (Silent waves) Ellora received the Andhra Pradesh Sahitya Akademy Award in the year 1977. He edited *Telugu velugu* published on the occasion of the World Telugu Conference. One of the important works done by Ellora is Janapada geyalu which reflects village culture and old traditions. He is the founder and convener of literary forums Sahiti and Janapada Sahitya Akademy.

Some of his famous works are Repati vaisantalu, Nissabda tarangalu, Jwala toranalu and Saragalu, Janapada sahityam is research work in folk literature.

His novels like *Gudi Gantalu* and short stories like '*Jailu godalaku matalu vastha*?' 'Kadalipoyina railu bandi' rhetoric are a dying breed as far as modern Tamils are concerned. C.N. Annadurai and Satyamurthy carried it to its highest efforts, and extempre speaking seems to have died with them.

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Elwin, Verrier (1902 — 1964)

Verrier Elwin, born in 1902, worked as a missionary in the Christa Seva Sangh in Poona.

Verrier Elwin, son of an Anglican Bishop, was born in 1902. He had a brilliant academic career record in Oxford. He preferred to join Anglican church as a priest in Oxford. In 1927 he reached Poona to work as a missionary in the Christa Seva Sangh. His first marriage was unsuccessful. His second marriage with Leela, a Pradhan girl, made him happy and he settled down in Shillong. On 22 February, 1964, he died in New Delhi.

While working among the down-trodden as a missionary, Elwin came in contact with Mahatma Gandhi, which prompted him to give up his assignment. He then opened a school and a

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dispensary for leprosy patients at Mandla district of Madhya Pradesh with an Indian friend Shamrao Hivale.

During this period of voluntary social work Elwin not only engaged himself in welfare work, education, lecturing and collecting funds, but also started writing intimate personal experiences and observations on the way of life of the hunting and food-gathering tribes *viz.*, the Baiga and the Gond tribals.

His passion to champion the cause of the tribes led him to write an article entitled '*Loss of Nerve*' (1942) urging the Government for the adoption of the principle of tribal reservations, which was vehemently criticized by political thinkers and trained anthropologists. He edited *Man in India*, an anthropological journal published from Ranchi from 1943-1948.

In 1946 Elwin joined the Anthropological Survey of India as Deputy Director and from 1954 he worked as Adviser for Tribal Affairs to the Governor of North East Frontier Agency, India. In this post he exerted a lot of influence in policy matters because of his friendship with Prime Minister Nehru.

Elwin lived peacefully with his family and children. His autobiography, *The Tribal World of Verrier Elwin, mentions that he enjoyed wine*, cigars, food and sexual love. He, in later years, philosophically identified himself with some of the core values of Indian tradition.

Elwin wrote many books on the tribes of Central India and also of North India. His massive contribution, however, is not much valued by trained anthropologists for unscientific, romantic and compassionate versions.

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Enayatullah Khan Mashriqi

—See under Allama Mashriqi

Ette, Boken (1922 —)

Boken Ette, born at Dene in Siang district in 1922, was an eminent social activist and politician of Arunachal Pradesh.

Arunachal Pradesh comprises the territory which was included under the erstwhile North East Frontier Agency which existed as an administrative arrangement under Government of India since 1954. The constitutional separation of NEFA from the Assam was brought about by North-Eastern Areas (Reorganisation) Act, 1971 which converted it into a Union Territory under a Chief Commissioner. Siang district, a rugged mountainous area, occupies a central position in the context of the whole of the Union Territory inhabited by the Adis not long ago known as Abors. The Adis have discarded the name which they consider as foreign carrying derogatory meaning. They are independent-minded people very much conscious of their honour. The Adis are divided into many district branches though united by common language and culture.

Boken Ette was born on 1 March, 1922 at Dene village in Siang district. He was the son of Kigam Ette. He had very little formal education and the family was a poor one. He had struggling existence and even had to work as water carrier and load carrier. At that time there was no provision for modern water supply system in Siang district, and transport system being rudimentary the Government officers could requisition able-bodied young people to carry load. At a very young age of fifteen, he was married in 1937.

In August 1950, there was a terrible earthquake in North-East India; its intensity was much severe, destroying many homes and submerging many areas. The present Arunachal Pradesh was hit hard making thousands homeless and without food. Boken Ette, a young man of twenty-eight years, rendered immense social service to the helpless people of his area which made him well-known as a social worker.

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During the Chinese aggression in October 1962, Along, the district headquarters of Siang district, became almost deserted. Boken Ette rendered at that time pioneering social service. Fortune smiled on him soon thereafter. Prior to joining Government service in 1964, Boken Ette was *Gaon Burah*, an elective office of the village. He joined Government service as Political Interpreter in 1964 and later was promoted to the post of Political Assistant, a dignified and special post to administer tribal affairs.

Boken Ette at various periods of his active life served many institutions in different capacities. He was Chairman of Donyi Polo, Dere, Along, and Chairman of Multipurpose Co-operative Society, Along. He became Chairman, Public Transport Association and of Mopin Festival Committee. He was also President of Malini-Mela Committee. Boken Ette was made the Chief Patron, District Social and Cultural Society. He was an active member of the Managing Committee of Ramkrishna Mission at Along, a member of Anchal Forest Executive Committee, a member of Along Town Committee and a member of Sankar Mission.

The Twenty-seventh Constitution Amendment Act granted the status of a Union Territory to what was erstwhile North-Eastern Frontier Agency. It was in 1972 that adult franchise was introduced for the first time. The first ever general election to the Arunachal Pradesh Legislative Assembly was held in February 1978. Boken Ette with strong popular base got himself elected as an Independent candidate to the first Arunachal Pradesh Legislative Assembly, but he soon defected to the ruling Janata Party. There was a quick change in the national political scene. Arunachal Pradesh with the rest of the country went to a mid-term election in January 1980. Boken Ette's legislative and political career came to an end.

Boken Ette had very little formal education. He travelled extensively the whole of Arunachal Pradesh and visited most parts of the country. He took special interest in social welfare and in community development projects. He endeared himself to the people of Siang district by his interest in all rural development projects of the tribal people. He was more of a social reformer than a political person. With late Daying Ering, M.P., he initiated a few social reforms in the Adi society-like abolition of 'Raseng'- the girls' dormitory which got degenerated. The institution was meant for imparting lessons in discipline. spinning and weaving. Here for the first time adolescent and unmarried girls of a village got their initiations into secrets of romantic life.

Bokan Ette strengthened Adi Kebang—the village tribal council—which earlier dominated by priests. It is now a secular body for village management. Boken Ette, now one of the richest men in Siang district, may be considered a maker of Along in the sense that he brought modernising influence in the whole of Siang, particularly the modern town of Along which is a government creation. With his large business interest, a self-made man, Boken Ette is an outstanding personality. He is one of the first to join government service in a humble position to help the administration of tribal affairs in his native Siang district.

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Ezekiel, Nissim (1924 —)

Nissim Ezekiel, born in 1924, is an Indian English Poet and writer.

Nissim Ezekiel is an Indian English Poet. Born in a Jewish (Bene-Israeli) family, he studied English at Wilson College, Bombay and philosophy at Birkbeck College, London. As editor of the Quest and Poetry-India, he encouraged a generation of poets. He is a Professor of English at the University of Bombay. He was a Visiting Professor at the University of Leeds in 1964 and in 1978, was invited to read at the Rotterdam International Poetry Festival.

His works include *A Time to Change*

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(1952), *Sixty Poems* (1953), *The third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965). Three plays, Nalini, Marriage Poem. The *Sleepwalkers* (1969), Snakeskin and Other Poems (1974), Hymns in Darkness (1976), and Latter Day Psalms (1982), on which he received the Sahitya Akademi Award in 1983, translations from the Marathi of Indira Sant and others.

Ezekiel's poetry is both the instrument and the outcome of his attempt as a man to come to terms with himself. One finds in the poems the imprint of a keen, analytical mind trying to explore and communicate, on a personal level, feelings of loss and deprivation. *The Unfinished Man* and *The Exact name* represent a break with the past. Poems like 'Night of the Scorpion', by their visions of an everyday Indian reality expressed in an unobtrusive personal voice, stand out in the reader's mind as signposts indicating the direction poetry in English is likely to take in the future. Together with A.K. Ramanujan, Ezekiel invented the idiom and metric of post-Independence Indian English verse. 'Poet, *Lover, Birdwatcher*' epitomizes his search for a poetics which would help him redeem himself in his eyes and in the eyes of God. Hymns in Darkness provides a focus for these preoccupations, and reveals his increasing concern with the nature of religious experience.

His background, perhaps circumscribes the scope of his poetry. Unable to identify himself with traditional India, he critically explores and celebrates the sense of coming to terms with the contemporary scene. It is a measure of his integrity that he recognizes and accepts his situation.

After Joseph Furtado, Ezekiel is the only poet to have seriously considered the use of 'babu' English as an attempt to indianize the English language, notably in poems like 'Goodbye Party for Miss Pushpa T.S.' and 'The Professor'. It would, however, be too much to claim for the language of a poem like 'Goodbye to Miss Pushpa T.S.' that it is an attempt to fashion a type of English for poetic purposes, as it is clearly the utterance of a characteristic Indian speaker (college level and intended to be humorous). With him, Indian English verse has come of age to become a part of the mainstream of the literatures of India.

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Ezhuttacchan, K.N. (1911 —)

K. N. Ezhuttacchan, born in 1911, is an eminent research scholar and poet in Malayalam and Sanskrit.

His full name is K. Narayanan Ezhuttacchan. He is an eminent research scholar and poet in Malayalam and Sanskrit. Having passed the Vidvan examination, he started his career as a school teacher and thereafter left for Bombay, where he was employed as a stenographer. He took M.A. degrees, in Sanskrit (1948), Malayalam (1955) and English (1964). He was awarded the Ph.D. degree by the Madras University (1962) for his thesis Bhashakautaliyam: A Linguistic Study. After serving the University of Madras as lecturer in Malayalam from 1953 to 1971, and retired from active service.

From 1972 to 1979, he was associated with the State Institute of Languages as Trivandrum, Dravidian Linguistic Association, University of Calicut and Kerala Sahitya Akademi, Trichur. He was a devoted researcher who produced one outstanding work, History of Malayalam Grammatical Theories (1975). His scholarly articles have appeared in several col-

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lections. His 'Mahakavya' (epic) in Sanskrit, Keralodayam, was given the Sahitya Akademi award in 1979.

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Ezhuttacchan (1425 — 1525)

Ezhuttacchan, born at Trikandiyur in Malappuram District in 1425, was an eminent Malayalam poet, philosopher, reformer and teacher.

Despite the monumental place that this poet, philosopher, reformer and teacher occupies in Kerala's life and letters very few reliable facts are known about his life. It is generally agreed that he lived sometime between 1425A.D. and 1625A.D. But opinions differ when attempts are made and arguments advanced to pinpoint the period further. One view is that he lived sometime between 1425 and 1525. Another is his date was 1495 to 1575. Without going into details we might perhaps note here that the evidence of some records makes the firs date more probable.

Ezhuttacchan was born in a Nayer an upper class non-Brahmin community family in Trikandiyur in Tirur in the present Malappuram District of Kerala. We have no information on what the names of the poet's parents were. But we know that he had an older brother (or cousin?) by the name Rama who was a reputed scholar under whom Ezhuttacchan studied along with others. The poet respectfully mentions this brother in his Adhyatma Ramayana.

We are not sure what Ezhuttacchan's actual name was. He has been known for a long time as Ramanujan Ezhuttacchan. His works have come down under that name. And there is some logic in it since he was an Anuja (younger brother) of Rama. Besides, Ramanujan is not an entirely unknown name even in these days.

Ezhuttacchan had his education most probably in the gurukula of his brother. The poet's works show that he had acquired the best education available in those times to a bright non-Brahmin boy. The only field prohibited concerned the Vedas.

Ezhuttacchan, probably, supplemented his education through his travels in Tamil Nadu and Andhra Pradesh. Perhaps, in these places he came into contact with outstanding scholars, philosophers and men of God and enriched his life through such contacts.

The poet's knowledge of Vedanta, Samkhya, Yoga and some other systems of philosophy is remarkable. His renderings of the Puranas as well as his independent works like the Hari Nama Kirtana are evidence of this. Besides the scriptures and philosophies he had undoubtedly acquired knowledge of the secular literature in Sanskrit, Malayalam and Tamil. His works show his familiarity with the works of Kalidasa, Bhoja, Raja Sekhara and others. He was also familiar with Tamil is also obvious. His use of the poetic technique kilippattu (Song of the Bird) was perhaps influenced to some extent by a similar practice in the Tamil country. Besides this, he belonged to the Vaishnavite movement and Vaishnavaism was powerful in South India. Some works written in Malayalam prior to Ezhuttacchan also left their imprint on his works. These include the Ramacharitam, a twelfth century work of unknown authorship, Kannassa Ramayanam, a rendering of Valmiki's Ramayana by Kannassan Rama Panikkar, and Bhasha Ramayana champu, a prose-cum verse work of Punam Namputhiri.

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Ezhuttacchan, presumably started his career as a village school master. In fact one of the places at present associated with the poet's memory is a farm by the name Tunchan Parampu near Tirur Railway Station in the present Malappuram district of Kerala. Ezhuttacchan is believed to have run his school there and initiated the education of generations. Even now children are ritually initiated into reading and writing on that spot; sometimes a handful of soil is taken away from there for initiating children elsewhere. Tunchun Parampu is now maintained as a memorial to the poet by the State and its people.

Ezhuttacchan was primarily a poet, moral teacher and philosopher. Available evidence shows that he became a sanyasin in the later years of his life. Whether he was married or not, it is not certain. But there is folklore that his daughter kept him company in his later years and that he wrote the work Chintarantnam for her use. There is also a view that the person in question was not his daughter but is niece.

The poet is believed to have spent the last phase of his life in a house he had built at Chittur. Here he lived writing his last works and teaching his disciples. In actual fact this house was one of thirteen houses he had got built on the bank of a river, gifting them to Tamil Brahmins, the descendants of whom are still living in that colony which Ezhuttacchan had named Ramananda Agraharam. Why did he call this Tamil Brahmin village (agraharam) by the name Ramananda? More than one conjecture is possible. Perhaps he wanted to commemorate Ramunuja, the great Vishistadvaita teacher.

This is a hardly credible view since we do not find in Ezhuttacchan's work any special attempt at expounding Ramanuja's theories. Were Ezhuttacchan a close follower of the Vishistadvaita system, as distinct from a general Puranic Vaishnavaism, he would have translated a few texts in that system. We will be right in concluding that he called the colony Ramananda Agraharam or Ramananda Puram because he was a devotee of Sri Rama.

Ezhuttacchan founded this place in borne out by the evidence of four verses found in the records of his home. These verses written by one of his disciples at a later date describe the establishment of the colony by the Acharya (Ezhuttacchan) and the subsequent founding of two temples there by a disciple Surya Narayana. In addition there is the evidence of folklore. The colony is peopled now with descendants of the first settlers although the number of houses and the population have naturally gone up. The rituals established in the temples at the time they were founded are still observed. More importantly, the anniversary of Ezhuttacchan's samadhi continues to be observed in the colony ever since those days. Some festivals in the Rama temple are also connected with Ezhuttacchan. The festival of lamps in the temple on the first day of Navaratri is known as Ezhuttacchan's illumination (Ezhuttaccha Vilakku).

After Ezhuttacchan's samadhi some of the articles used by him in his daily life were kept as relics in his home. They included his wooden sandals and his yogic staff. It is believed that these objects survived a fire which once destroyed his hose along with several manuscripts. There is also a story that Ezhuttacchan died in his home at Tirur and the objects connected with his life since placed in the Chittur home had been brought there after his samadhi.

It was inevitable for several fanciful stories to have circulated about the life of a man who had become a legend in his own life time. His endowments and achievements were so extra-ordinary that invention of an extraordinary birth was relied upon to explain the excellence. We have one story that he was a Gandharva, a kind of celestial being, in human form. Another story gives him a Brahmin paternity. According to this story a travelling namputhiri Brahmin resting in a Nayar home one night happened to notice an astrologically potent combination of stars in the sky and considered the moment the most suitable for procreating a male child. Approaching young unmarried woman in the

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household he made her believe this. The result of their union was Ezhuttacchan. But the story may be dismissed as yet another attempt to explain greatness through mystery. It is difficult to believe that a cultured family like his was likely to get mixed up with travelling Namputhiris who, in any case in those days of caste restrictions would rather halt in a Brahmin's house than in the home of a non-Brahmin.

Who were the poet's great contemporaries and what was the kind of relationship he had with them? Here again we are not on firm ground. We have only stories to rely upon. One such story connects Ezhuttacchan with melputtur Narayana Bhattatiri, celebrated Brahmin scholar and devotee of Sri Krishna of Guruvayur temple. He wrote the famous devotional poem Narayaniya besides important works on Sanskrit grammar. Bhattatiri was a rheumatic patient and was on the look-out for a cure. The story goes that the Brahmin poet asked Ezhuttacchan's advice.

Ezhuttacchan advised him to "start with fish". The Malayalam words which Ezhuttacchan used can literally mean "start eating fish-an offensive suggestion to make to a Kerala Brahmin. But Bhattatiri understood what Ezhuttacchan actually meant. He followed it by describing the incarnations of Vishnu beginning with fish in his Narayaniya. The legend is that the composition of the Narayaniya cured the poet of his rheumatic complaint.

In his work Hari Nama Kirtana Ezhuttacchan remembers a certain Nilakantha as a revered teacher. It has been conjectured that he was perhaps referring to Nilakantha Somayaji, celebrated Sanskrit scholar. Somayaji is believed to have composed his Jyotisha work Aryabhatiyam in 1501 A.D.

The relationship between Ezhuttacchan and contemporary Nambudiri Brahmins appears to have been peculiar. He was a Shudra who emerged into spiritual prominence and had a tremendous following as a poet and a reformer. A certain amount of resentment was therefore understandable in some quarters. But Ezuhttacchan was respectful to Brahmins, as all his works eloquently reveal and also earned the respect of some of his eminent Brahmin contemporaries. While there is sometimes difficulty in tallying the dates of the poet and these other scholars the legends connecting them are themselves significant as indicating the honour and esteem he had earned in his life-time.

However there are other stories which show a clash of wits between the poet and those who did not want to do him honour. We have thus the story of a question which a Nambuthiri once asked him and the apt reply which Ezhuttacchan gave him. When asked by the Nambuthiri "How much seed can your mill take," who wanted to remind Ezhuttacchan of the low status of his community, the traditional occupation of which was crushing oil seeds in a manual mill, Ezhuttacchan replied: "Four and six", indicating thereby that he also knew the four Vedas and the six Sastras.

Another story is how as a boy, Ezhuttacchan used to correct Brahmins who happened to recite the Vedas wrongly in a temple. He just used to cry "katu, Katu" (blunders, blunders") whenever he detected mistakes. Yet another story connects him with King Devanarayana of Ampalappuzha which lies between Cochin and Trivandrum. Apparently Ezhuttacchan was handed a Telugu copy of the Adhyatma Ramayana and asked to transliterate it into Malayalam and he produced a translation instead of a transliteration.

Another story involving the king and the poet is on "operation oil-mill". Apparently the poet, painfully, aware of the low status of his seed crushing community wanted the king to destroy all such mills in his principality and the king obliged. A senseless story obviously which does not take into account the lofty character of the poet and seer.

In any case historical data do not lead to the possibility of Ezhuttacchan and

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Devanarayana having met. We have thus a rather has world of the poet's life out of which a few verifiable facts emerge. But the inner life of the man of letters and the man of God as revealed in his works is clear and sublime with its ourlines clearly marked and that constitutes the quintessence of his life with its own significance to his land and his people.

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Faiz, Ahmad Faiz (1911 — 1984)

Faiz Ahmad Faiz, born in Sialkot in 1911, was an eminent Urdu poet, journalist, political leader, trade unionist and broadcaster.

Faiz Ahmad Faiz (Urdu) is widely acclaimed as the leading 20th-century Urdu poet. Faiz was born in Sialkot, Punjab and a varied career as teacher, army officer, journalist, political leader, trade unionist and broadcaster. His poems reached a wide audience through mass media, and almost every popular singer sang his ghazals. The poems have been translated into several languages, including English; the best known being by Victor Kiernan, published by UNESCO in its representative works series (1958). Imprisoned more than once by the Pakistani government for his political stance, he spent a period of exile with the Palestinians in Beirut. He returned to Pakistan in 1984, where he died in Lahore. Faiz received many literary awards, notably the Lenin Peace Prize in 1962.

Faiz's collections of poetry include: *Naqsh-e-Faryadi* (1941), *Dast-e-Saba* (1952), *Zindan Nama* (1956), *Dast-e-Tah-e-Sang* (1965), *Sar-e-Wadi-e-Sina* (1971), *Sham-e-Shahryaran* (1978) and *Mere Dil mere Musafir* (1981). His better known prose works are: *Mizan* (critical essays, 1962), and *Saliben Mere Dariche mein* (letters, 1971). His collected works, *Sare Sukhan Hamare* appeared from London in 1982, and *Nuskha-hae Wafa* from Lahore in 1984.

A humanist to the core, Faiz sang of love and revolution with equal ease and grace, and in fact, in him the fire of revolution turned into the all embracing passion of love. Faiz's poetry is marked by the zeal of a crusader as well as the mellowness and pathos of a lyricist.

Throughout his life, he fought against tyranny and oppression, and never compromised on principles. For his universal appeal, he was held in equal esteem both in the East and the West. He was as popular in India as in Pakistan, and his fame had spread to USSR, U.K., France and Canada. Faiz, in fact, by the sheer charm of his muse, has received acclaim as one of the leading South Asian poets.

Faiz was essentially a lyrical poet. He had written both ghazals and nazms a comparatively new verse form in Urdu poetry based on the western models. Faiz was admirer of the classical imagery of Urdu ghazal, and his style bears traces of the language of both Ghalib and Iqbal. He accepted and assimilated much that was in the tradition, and used the classical conventions and imagery with such depth and ingenuity that his poetry reflects at once the heritage of the past and the quest, suffering, and restlessness of the present.

The imagery of the classical ghazal was developed and perfected for physical love and for erotic themes. Later, in the course of centuries the same imagery was further developed and expanded for the expression of mystical and spiritual ideas. This continued for long and once in a while the same imagery was used with socio-political nuances. But is was in 20th cen-

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tury that a new dimension was added to it by those who sought to make use of classical imagery for political themes.

In fact, Faiz Ahmad Faiz responding more and more to the demands and stresses of the modern age, used it for socialist themes in the true sense of the term. The underlying pattern of such poems is the same age-old love triangle. The first person of the poem is again the 'ashiq' (lover), that is, the revolutionary, the nationalist, or the rebel. His *mahboob* (beloved) is the country, the society, or the people. The third element of the triangle, the 'raqib' (rival) is colonialism, imperialism, or the bourgeosie.

Still, Faiz is as deeply concerned with purely personal themes as he is with the socialistic. Frequently, the two emerge as poles, pulling him in two different directions. In his poem, *Mujh se pahli si muhabbat mri mahboob no mang* (Love, do not ask etc.) he speaks of his beloved, whose "beauty kept earth's springtimes from decay" as one pole, and of "men's bodies sold in street and market place...with festered sores dripping corruption" as another pole. One is calling for love, the other for action.

To Faiz both are dear. He wants to respond to the individualistic urges as well as to the call of the exploited society. This cleavage between human passions and socialistic obligation, or the division of loyalty between the real and the idea, classical and modern, or love and faith, runs its contradictory course throughout the poetry of Faiz.

This so-called tension between the realistic and idealistic impulses, or between the devotion to art and country, or to the self and society is nothing new. As suggested by Faiz's translator, Kiernan, "It is the common fate of the progressive movements all over the world." But what lends a unique quality to the duality of Faiz's poetry is the fact that besides being true to his personal feelings, and writing lyrical verse of great ecstasy, he transformed some elements of the classical poetic tradition by informing them with socio-political meanings.

Faiz, thus, is tenaciously rooted in the tradition, and therefore, was never swept off his feet by the winds of political exigencies. Many of his poems remind us of the dreamy monologues of the ghazal, and recall the same mood of melancholy. The captivating musicality of his verse is yet unsurpassed in contemporary Urdu poetry. He is a lyrical poet par excellence. The humanistic values of Urdu ghazal have also saved Faiz from being indignant or violent. He strongly feels that poetry should come out of its ivory tower and take notice of human misery, but also believes that poetry should serve Beauty and must not be subservient to anything other than the artistic values. Therefore, in Faiz, the ideal and the personal, coexist, one to the fulfilment of the other.

The Times of India, New Delhi, wrote on his death on 22 November 1984: "Faiz had to suffer a great deal at the hands of Pakistan's rulers, including numerous terms of detention and imprisonment. Yet his incarceration, on obviously fictitious charges, did not break his spirit. It reinforced his will as a revolutionary and reinvigorated his poetry. Faiz died an unhappy man, hounded by religious fanatics and jingoist politicians who were as peeved by his left-wing views as his stress on the Indian roots of the Urdu literary tradition. Within any cultural perspective that seeks to integrate that tradition, Faiz must be seen as a part of our heritage."

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Faiz, Sadrud-Din Muhammad Khan (1739 — ?)

Sadr-ud-Din Muhammad Khan, born in 1739, was a Urdu poet. He had deep insight into Persian language and literature.

Sadr-ud-Din Muhammad Khan was a poet who came of a noble and learned family of Iranian origin. Faiz had remarkable command over Persian language and deep insight into its literature, especially poetry. He authored several books and booklets in Persian on various subjects and wrote verses in both Urdu and Persian. Faiz has the distinction of being the first poet of north India who collected his poems in the form of a diwan (anthology).

His extant poetic works, collected in *Diwan-e-Faiz*, consist chiefly of ghazals and masnavis. The masnavis are short but may still be classified as narrative poetry. External beauty and human love are the themes that run through all his ghazals. The concept of human love embodied in them may at best be called a cult of beauty. The diction of his ghazal is characterised by simplicity, softness and pliancy. He laid more emphasis on purity of language and beauty of expression than on the subject matter.

Simplicity, directness and spontaneity are the characteristic qualities of his poetry. Local colour, feminine grace of the beloved and direct address to her instead of using pronoun of the third person, make his poetry distinctly different from traditional Urdu poetry.

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Fakhruddin Ali Ahmed (1905 — 1977)

Fakhruddin Ali Ahmed, born at Hauz Qazi area of Old Delhi in 1905, was one of those few Muslims who by virtue of his service to the country under the leadership of Mahatma Gandhi reached the pinnacle of honour as the President of the Indian Republic, the fifth in the roll.

Fakhruddin Ali Ahmed was born on 13 May, 1905 at Hauz Qazi area of Old Delhi with a silver spoon in his mouth. His grandfather, Khaliluddin Ali Ahmed of Kacharighat near Golaghat town in the Sibsagar district, Assam, married in one of the families who were the relics of Emperor Aurangzeb's bid to conquer Assam.

Ali Ahmed's father Col. Zalnur Ali, of the Indian Medical Service, had to leave Assam while he was a bachelor doctor following an incident in Shillong. Col. Ali and one of his Assamese contemporaries, Col. Sibram Bora, were allotted seats at a function in the Shillong Club away from the European guests. The two Assamese Colonels boycotted the function in protest against the segregation meted out to them. This naturally enraged the European bosses who transferred Col. Zalnur Ali to distant North-West Province. This provided him with an opportunity to come in contact with the Nawab of Lohari in Delhi whose daughter he married. Here was born Fakhruddin Ali Ahmed.

Educated first in the Bonda Government High School in U.P. Fakhruddin matriculated from the Delhi Government High School then under the Punjab University. He was sent to England for higher education in 1913 in order

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to groom him for the I.C.S. though his mother was opposed to his son being sent abroad. He joined the Catherine College of Cambridge University and was called to the Bar from Inner Temple of London. He could not compete for the I.C.S. examination due to illness.

On return to India he started legal practice in the Lahore High Court in 1928. In October that year, Col. Zalnur Ali, accompanied by his Barrister son, Fakhruddin, paid a visit to Gauhati ostensibly to look after his paternal property which included a few hundred acres of land in and around Gauhati. Obviously, the Ahmed family's link, snapped on the Colonel's posting in N.W.P. was thus reestablished after several years. Two years later Fakhruddin Ali Ahmed revisited Gauhati and came in contact with the leaders of the Congress in Assam and in 1931 enrolled himself as its primary member. This was a turning event in the life of Ahmed.

During his stay in England he met Jawaharlal Nehru in 1925 whose progressive ideas impressed him very much; in fact, Nehru became his mentor and friend from the thirties onwards. (Lord Bulter, one of the luminaries of the Tories was a classmate of Fakhruddin Ahmed). Once Ahmed joined the Indian National Congress he steadfastly adhered to it though his co-religionists in the Muslim League tried to persuade him to join the latter. As a Congressman, Ahmed Saheb actively participated in the freedom movement.

To begin with, he offered individual *satyagraha* on 14 December, 1940 for which he was imprisoned for a year under Section 5 of the DIR. Again, in the 'Quit India' movement he was arrested on 9 August, 1942 while he was returning after attending the historic session of the AICC meeting held at Bombay and detained as a security prisoner for three and a half years till April 1945. In the Congress organisation he occupied several positions of responsibilities. He remained a member of the Assam Pradesh Congress Committee since 1936 except for a small break. He retained the membership of the AICC from 1947 till 1974. He was elected to the Assam Assembly for the first time in 1935 and became the Minister of Finance, Revenue and Labour in the Congress Coalition Ministry formed by the late Gopinath Bardoloi on 19 September, 1938.

In the first spell of his Ministerial office Ali Ahmed demonstrated his acumen and ability in administrative sphere. His initiative in introducing the Assam Agricultural Income Tax Bill, the first of its kind in India, that levied taxes on tea garden lands in the Province and his pro-labour policy in the labour strike in the British-owned Assam Oil Company Ltd. at Digboi irked the European planters and their henenmen who considered that the measures of the Congress Coalition Government were revolutionary and, therefore, constituted a danger signal to the interests of the British commercial community. But Ali Ahmed did not heed to such opposition and went ahead with the measures which brought him and the Bardoloi Ministry a good deal of popular applause. However, the Bardoloi Ministry had to resign on 16 November, 1939 on the war efforts issue, but that Fakhruddin Ali Ahmed was an able administrator was established.

After Independence he was elected on Congress ticket to the Assam Assembly on two terms (1957-62) and (1962-67). Earlier, he was elected to the Rajya Sabha (1952-53) and thereafter became Advocate-General of the Government of Assam. Though Ali Ahmed occupied a senior position in the Chaliha Ministry from 1957 he was asked by Jawaharlal Nehru to join his Cabinet at the Centre in January 1966. He was elected to the Lok Sabha from the Barpeta constituency in 1971. In the Central Cabinet, he was given important portfolios relating to Food and Agriculture, Co-operation, Education, Industrial Development and Company Laws. His induction to the Central Cabinet was perhaps because of his close link with, and loyalty to, the Nehru family and also for his acumen in administration.

In the Congress hierarchy Ali Ahmed en-

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joyed an enviable position being a member of the Congress Working Committee for several years. In the Great Split of the Congress (1969), Ali Ahmed remained with Indira Gandhi; May be his deep-rooted association with the Nehru family made him adhere to Indira Gandhi's leadership till his death. He was elected to the highest post of the land—the Presidentship of the Indian Republic—on 20 August, 1974, but his tenure in the office was cut short (1977) by his sudden death due to a heart attack which he suffered on his return from a tour of the South-East Asian countries only a day before.

In the wake of the Emergency Ali Ahmed became the target of criticism of his detractors. It was alleged that he put his signature as President to the order on promulgation of Emergency on 25 June, 1975 at the behest of the Prime Minister, though he assured at the time of his election to Presidentship that he would not be a yes-man of the Cabinet. Notwithstanding this criticism, Ali Ahmed's personality, integrity and ability in administration were never questioned.

Suave and sober, Ali Ahmed seldom allowed anger and prejudices to get better of him; at the same time, he did not compromise with unprincipled issues. These traits of his character were apparently the key of his success in the public life and enabled him to acquire a respectable position in the society. Towards the end of his political career, be was, however, accused of being communal by certain quarters, but this accusation was hardly warranted. Mention of an incident in this connection would perhaps be relevant.

In 1935, when Mohammad Ali Jinnah. Liaquat Ali Khan, Nazimuddin and a few stalwarts of the Muslim League came to Assam to campaign against Fakhruddin Ali Ahmed who was pitted by the Congress against Muslim League candidate in the Assembly poll, a common friend at the instance of Sir Mohammad Saadullah suggested that Fakhruddin Saheb should pay a courtesy call to the Muslim League leaders at Gauhati. Liaquat Ali, however, reacted, to the suggestion somewhat tersely saying that he would not shake hands with a *Kafir* meaning Ali Ahmed. Thus, the suggestion was scotched. It is apparently difficult to believe that he could be communal with a long record of service to the country under the banner of the Congress.

It is, nonetheless, a fact that he tried to bring to the Congress fold a number of Aligarh Muslim University educated youths of his community whose communal outlook was a public knowledge. If this had created an impression in certain quarters that Fakhruddin Ali Ahmed was communal, that was entirely a different matter. But his love for the country and faith in secularism were profound and, therefore, were not in doubt in the least.

Though politics was Ali Ahmed's forte, his deep interest in sports and other extramural activities was well-known. Himself a tennis player and golfer, he was elected President of the Assam Football Association and the Assam Cricket Association for several terms; he was also the Vice President of the Assam Sports Council. In April, 1975, he was elected President of the All India Cricket Association besides being a member of the Delhi Golf Club and the Delhi Gymkhana Club since 1961.

His love for music and finer arts was no less; he was deeply interested in poetical works of Ghalib. His travels in the USSR and USA, the UK, Japan, Malaysia and many Arab countries as a Minister and afterwards as the President of India widened his urbane outlook that endeared him to all sections of the people, irrespective of caste, creed and avocation. Elegantly dressed he was always courteous but firm in what he considered to be just and fair and presented himself as a Moghul, as it were, which quality he perhaps inherited from his maternal side.

At forty Ali Ahmed married Abida (21) of a respectable family of U.P. educated in Aligarh Muslim University. When negotiations for the wedding were under way Ahmed was undergoing a jail term in Jorhat as security pris-

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oner. At a certain stage of the negotiations Abida's family wanted to know what the prospective bridegroom was doing. The answer came from one of the relatives of the would be bridegroom: *F'il hal to jail men Hai* (At present he is in jail). But Destiny so ordained that Fakhruddin Ali Ahmed and Abida were happily married on 9 November, 1945, Begum Abida Saheba was elected to the Lok Sabha in 1981 from a U.P. constituency in a by-election. Ali Ahmed passed away on 11 February, 1977 in the *Rastrapati* Bhavan leaving behind wife, two sons and a daughter.

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S.W. Fallon, born in 1817, was an eminent educationist and scholar. He was especially interested in folklore and Indian culture.

S.W. Fallon entered the Bengal Education Service in 1837 where he held various posts. He was especially interested in folklore and Indian culture. As judiciary and revenue were then controlled by the British rulers, the need arose for exhaustive dictionaries which could help the translators. He found the prevalent dictionaries full of errors and not covering law. *The English Hindustani Law and Commercial Dictionary* of words and phrases used in civil, criminal, revenue and mercantile affairs was his first venture published from Calcutta in 1858.

Nomerous equivalents, derived from colloquial intercourse, original law proceedings and authorised translations of legislative enactments, were incorporated by him. Added to this dictionary is a long dissertation on "What is Urdu (Hindustani)" in which he is critical of Urdu deriving from Persian and Arabic instead of simple Hindi. An abridged version of this dictionary was also published. A reverse Hindustani English edition was also prepared. He was awarded the degree of Ph.D. by Halle University.

During 1875-79, he published New Hindustani English Dictionary in which prominence was given to spoken rustic mother tongue and the language of women. Illustrations were drawn from everyday speech, poetry, songs, proverbs and other folklore, to give an insight into the mind of the people. All words appear in Urdu and Roman, and every Hindi word, in addition, in Hindi characters. He collected more than 12000 proverbs, poems and folklore and intended to publish them with English translations. After retirement in 1875, he resided for a while in Delhi, then proceeded to England in 1880 where he died on 3rd October of the same year.

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Fani Badayuni, Muhammad Shaukat Ali Khan (1879 — 1941)

Muhammad Shaukat Ali Khan, born at Islam Nagar in Rohilkhand Division, was an eminent Urdu poet and scholar.

Born at Islam Nagar, Badayun, Rohilkhand Division (U.P.), Muhammad Shaukat Ali Khan Badayuni 'Fani' graduated from Bareilly College in 1901 and did L.L.B. from Muslim University, Aligarh in 1906. Fani was a born artist. He started composing poetry

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when he was barely twenty years of age. He rendered into Urdu Shakespeare's Much Ado About Nothing as also a few poems of Milton. The first collection of his ghazals was published by Naqib Press, Badayun in 1917. Second collection *Baqiyat-e-Fani,* and third *Irfaniyat-e-Fani* were published by *Matba-e-Agra* and *Anjuman Taraqqui-e-Urdu* in 1926 and 1938 respectively.

As his legal practice at Lucknow and Bareilly did not meet with success, he migrated to Hyderabad where Maharaj Kishanprasad 'Shad', Diwan of the Nizam of Hyderabad (Deccan), got him an appointment in the department of Education. Hyderabad during those days was a rendezvous of Urdu poets: many had settled there. Josh Malihabadi, Kishanprasad 'Shad' and Fani formed part and parcel of the State's poetic galaxy. As a poet Fani belongs to the great tradition of Ghalib. It is often said that no poet of Urdu has ever excelled him in inserting pen-name so perspicaciously as he did Fani lived at Hyderabad till his death.

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Farhatullah Baig (1883 — 1947)

Farhatullah Baig, born in Delhi in 1883, was an eminent Urdu poet and humourist writer. He introduced light humour in Urdu literature.

Farhatullah Baig was born in Delhi. He was educated first at home and then at the Kashmiri Gate School. After passing High School examination he joined Hindu College in 1901. After sometime he shifted to St.Stephen's College and began writing humorous pieces in prose while studying at the college.

After graduation, he went to Hyderabad in search of a job and was soon appointed as a teacher in a school. After a few months he was appointed to the post of translator in a court of law. Later, he was appointed as a judge and after a distinguished career retired as Chief Inspecting Officer, a post equivalent in status and salary to that of a High Court Judge.

He continued to write humorous and satirical pieces both in prose and in verse. He was a prolific writer and produced piece after piece. His merit as a humorist was recognised by Urdu readers and writers. *Nazir Ahmad ki kahani kuchh unki kuchh meri zabani, Delhi ka akhiri yaadgar mushaira. Al-azmat-o-lillah* are some of his major works. It was Farhat ul lah Baig who introduced light humour in Urdu literature.

No other writer in this field was able to match his style which was chaste and racy and which considerably enriched Urdu prose. Later he tried his hand at criticism also and was equally successful. His research articles on Nazir Akbarabadi, Hakim Aghajaan Aish. Inam ull ah Yaqin, Badr ud din Khan Amman and Abdur Rahman Khan Ehsaan bear testimony to his critical acumen and aptitude for research. These articles are recognised by critics and scholars as great specimens of literary research.

Farhalullah Baig also wrote poetry, both serious and light, but his fame rests entirely on his prose writings which being chaste and full of subtle humour, are extremely enjoyable.

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Farad Faqir (1720 — 1790)

Farid Faqir, born in 1720, was a famous Gujarati Sufi saint and poet of later Nanak age.

History of literature does not know much about Farid Faqir, a Gujarati Sufi poet of later Nanak age. We simply know that Farad Faqir belonged to the eighteenth century. No biography of the Sufis or the poets known to us contains any description of his life and beliefs. Oral tradition is also silent. It may be said that in some secluded village of the Gujarat district there is some tradition relating to this Faqir, but our efforts have not had any success.

Born in 1704 A.D. (according to Maula Bakhsh Kushta) or in 1720 AD (according to Dr. Lajwanti Rama Krishna), Farad Faqir lived in the town of Gujarat. He refused to be influenced by the later developments in Sufi thought. The works in Panjabi ascribed to him are Qasb Nama Bafindgan, *Qasb Nama Hajaman, Siharfi Nasihat, Baramaha* and *Roshan Dil.*

According to Bawa Budh Singh, "Faqir was the saint who raised his voice against injustice of the contemporary rulers." His important compositions are *Si-harfi, Kasb Nama, Bashindgan, Roshan Dil, Barah Mah.*

Farad Faqir condemns false concept of worship. He believes that devotion should not be an exhibition. God accepts the silent prayer. Some people wear the garments of Sufi but they deceive others, because actually they are wolves in sheeps clothing. Like other Sufi saints Farad Faqir also condemns the contemporary rulers.

In his works dominates the traditional warning of the *Ijadists* that God would take accounts of the deeds done in this life and would throw the defaulters in the fires of Hell. He enjoins upon the Muslims to please God by saying prayers five times a day, observing fasts, performing pilgrimage to Mecca observing strictly the other religious obligatories. He condemns the Hindus and their Hindu incarnations. He urges the Hindus to accept Islam as all other paths are false: "Accept Mohammad and his path, if thou wantest to cross over to the Paradise. God would take account of thy deeds and put thee in the Hell."

However, he recognises all the four stages of Sufism, namely *Shariat, Tariqat, Haqiqat* and *Marfat:* "Firstly, one must be steadfast on the path of *Shara.* Secondly, the path of Sufism must be learnt well, before stepping on it. Thirdly, the mind should be fixed on Haq and the seeker should purify his heart with Marfat (gnosis). In this way the salvation is attained.

He urges for the performance of obligatories with sincerity and not in a mechanical way. He condemns the worldly pleasures as fleeting and futile and advises to renounce the world and to do good deeds: "Thou art wandering aimlessly without the name of God. Following the path of the worldly people thou hast lost the way to God. The pleasures of the world are temporary and illusory; Knowest the path of Shariat. God would take account of thy deeds and put thee in the Hell."

Under the impact of wifely devotion of the vaishnavism, he wrote a *Baramaha* which portrays him quite a different man from the author of *Siharfi* Nasihat. In his Darya-i-Marfat, he condemns Mijazi love as a sin: "Resolve consciously to abandon thy love for the phenomenal beauty and repent over thy past conduct and learn the secrets of the Truth."

In *Baramaha,* he contradicts his previous views and accepts the Mijazi lover Yusuf Zulaikhan as ideal lover: "I am making enquiries about God in the same way as Zulaikhan made for her Beloved Yusuf in the bazars of Egypt." The love and sex exciting description of the female lover in his Baramaha presents a contrast to his puritanical approach in his equally important work *Siharfi Nasihat.* Wifely devotion itself is antagonistic to Shariat and the Ijadist concept of soul of man.

The contradiction indicates that either the poet himself has no deep understanding of the subject or he is not sincere in his convictions

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and changes his attitude quickly according to the change of circumstances. Dr. Lajwanti Rama Krishna, in his work *Panjabi Sufi Poets*, comments on the inconsistency that Sufis like him were dangerous equally to Islam and Hinduism. To the Hindus they preached the *Quran* and the superstitions of Islam while to the Mohammadans they preached the popular beliefs and superstitions of both.

Farid, nevertheless, gives enough information about himself in his works. Though, he does not give the date of his birth, yet, he tells us in his *Kasab-Nama Bafindgan* that he lived in the eighteenth century A.D. The eleven hundred and sixty-third year of the Prophet's era has come, and this journal is complete according to the order that had come from the start.

This shows that when he finished the book in A.H. 1163 (A.D. 1751) he would already have been a man of thirty or forty years. We do not mean to say that a man below this age was not allowed to write a book, but because as he had disciples when he wrote the *Kasab-nama*, and the *Kasab-Nama* was written at the request of a weaver disciple, in all probability he had attained that age. A faqir cannot have disciples at an early age, because almost all his youth passes in study and in discipleship. We can therefore safely say that Farid Faqir lived, preached, and died between the years A.D. 1720 and 1790.

He was a resident of the Gujarat district in the Punjab as is stated at the end of his *Bara-Mah*. Whether he was an inhabitant of Gujarat town or of some village in the district of Gujarat, it is impossible to say. He was a Sufi, as he reproaches those who are not true to their Sufi professions: "Outside the guise of a Sufi and inside they earn deceit." His title Faqir also indicates that he was a *dervish*.

Farid was a Sufi of the popular school. From his own account, it is clear that he was a *pir* of the lower classes such as the weavers and the barbers. His imagination, his low and vulgar thought, so conspicuously shown in his *Roshan dil*, his lack of personality and his strong fanatic convictions so clearly manifest in his poetry, support our view.

The times during which he was born and lived and the political circumstances of the province were detrimental to the growth and development of art. Since, the death of Aurangzeb in 1707 the Punjab had been a stage for dissensions, and from 1739 to 1770 it witnessed no peace at all.

The invasion of Nadir in 1739, the successive raids of Ahmad Shah Durrani, the first of which began in 1748, and the desire of the provincial ruler to become independent of both Durrani and the weak Mughal court at Delhi, all contributed to create trouble and confusion. This was an opportunity for the suppressed Sikhs, who began to assert themselves by devastating the country and thereby creating trouble for the rulers. The Marathas for a short while entered the arena and were proclaimed masters. But the Maratha sovereignty dissatisfied Durrani, who returned once more.

The Marathas retired in 1761, but henceforward, there was a constant state of war between the nominees of the Afghan and the rising Sikhs. It was only in 1770 that the Sikhs finally deposed and repulsed the Afghan officials and occupied the Punjab. It took them some years to establish a strong government in the province that had long been a prey to the ambitions of different claimants. Poetry naturally could not flourish in such a state of affairs. Nor could there exist amicable feelings and tolerance between members of the various communities, certainly not in the followings of the popular *pirs*.

These pirs, moreover, were often utilized to preach the cause of one or the other party. To protect themselves against the ever hostile *ulama* and to save themselves from the fury of the powerful they had to adhere to the cause of one of the contending parties. Their popular Sufism, therefore, often turned into fanaticism. Yet, in all fairness to them, it should be stated

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here that in their private lives they tried to please and respect, as far as possible, the beliefs of people belonging to different religions. In public, they preached the beliefs of the political party to which they gave allegiance. Farid was a popular Sufi, the outcome of these circumstances, and therefore we can easily forgive him his fanaticism and other shortcomings.

Farid seems to have had a good knowledge of Arabic. His *Roshan Dil* abounds in words and quotations from the *Qur'an*. About his knowledge of Persian we do not know anything except that in his *Kasab-Nama Bafindgan* he says: "Abandoning Persian prose we have made it in Hindi poetry."

To him Panjabi was Hindi as it was the language of the Hindustanese or the Indians. Mussulman writers of the Punjab often called Panjabi, Hindi. It might be that originally it was called Hindi but later on when the language of Delhi and of the United Provinces was called Hindi it came to be termed Panjabi. Muslim tradition, however, continued to call it Hindi. Whatever the name, he gave to his mother-tongue, the above indicates that he was accustomed to write in Persian prose. His Panjabi verse is more or less rustic in expression but lacks that sweet flavour which rustics impart to it. It is all a sort of *bail* which is abrupt in itself. Its flow is not smooth; it is, however, powerful and emphatic.

Bara-Mah or *Bara-Masa*. This MSS. is very numerous and are found in different libraries and with private individuals. They differ slightly in minor details. These differences, occurring mostly in words, are due to the fact that the copyist was never the same person. Apart from this, they are all the same. There is one such MSS. in the India Office Library. Farid's *Bara-Mah* has many a time been published in the Punjab.

Siharfi. This is very popular with orthodox Mussulmans and the lower orders of the community and has had various editions.

Kasab-nama Bafindgan, a treatise on the profession of weavers, was completed in 1751. This describes weaving on spiritual lines, praises the weavers, and condemns the rulers who tyrannized over them. It was published two or three times at various places in the Punjab. Of all the editions, the one published by the Muslim Steam Press, Lahore, and also containing the other two works, the *Bara-Mah* and *Siharfi* and entitled *Darya-e-Ma'rifat* is the best. We have therefore utilized this for quotations.

Roshan Dil is a manual of instruction on dogmatic religious duties. The work is very popular and has been frequently published. There are many MSS. Two are in the India Office Library. In one of these the author is said to be Farid Faqir but in the second copy the scribe Murad 'Ali in the appended verses ascribes the authorship to Maulvi Abd-Allah. After a careful study of *Roshan Dil* we come to the conclusion that it could not have been written by an open-minded Sufi. We believe that, under stress of circumstances, Farid was either forced to claim authorship of this work or was made to write it. There are two reasons for this belief.

First, that his name rarely occurs in it while in his *Siharfi, Bara-Mah,* and *Kasab-Nama Bafindgan* his name occurs at the end of every few lines. Second, that in one place in the *Roshan Dil* he says: "For fear I do not say the matter, lest the *'ulama* should kill me, therefore, Farid Says, I have kept the secret concealed."

Roshan Dil is a great favourite of the *'ulama,* so the secret must have been considered a great heresy, punishable by death, which the unfortunate poet could not freely express.

These two facts therefore make us believe the either he was forced to write the book, or at least some parts of it, or he was compelled to accept its authorship. Of all the printed editions of the *Roshan Dil* the one published by Abdul Rashid is the only well-printed edition : we have referred to it in these pages.

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In his *Kasab-Nama Bafindgan* Farid tells us how the rulers at that time ill-treated the artisans. They exacted forced labour whenever it pleased them, without considering how the arts, crafts, and industry, and consequently the poor artisans, would suffer. Being rulers they sit on carpets and practise tyranny ; artisans they call menials and drink their blood. By force they take them to work without fearing God, Fard, the sufferer's sighs will fall on them one day. The artisans have (to pay) the first tax and they have to suffer this loss. Carrying the load of the poor on their heads they (rulers) themselves go to hell.

Fard is very bitter against the Hindu *avataras* and goes out of his way to curse them. Those names of God which are written in the veins, do not forget those, and ashes be on the head of Rama and Krishna.

A new convert to Islam is ever welcome among the Muhammadans, but he is looked down upon by those Muslims who uphold their pure Islamic origin, for his non-Islamic descent. Considering him to be by origin a descendant of the *kafirs,* they sometimes give him the same treatment as is given to non-Muslims. Major Abbott puts this Muslim sentiment clearly : 'All converts to Islam are ashamed of that page which preceded their conversion. They cannot bear to think themselves the sons of *Kawfurs* (infidels).' As the strongest expression of scorn is not "you dog" but "you son or grandson or great-grandson of a dog", so to be a remote grandson of a Kawfur' is more terrible to an Asiatic than to be merely himself a Kawfur. Fard, however, does not approve of this and advises them to be more benignant: "Any Hindu who comes and becomes a Mussulman, do not take away his wealth nor harbour evil thought, do not imprison or slay him, for faith has brought him (to Islam); without the permit of the *shari'at* do not give (him) trouble."

In spite of his orthodox beliefs, Fard could not help believing in the *karmas* and he often enjoins upon his followers the duty of doing good actions. One specimen will suffice here: do not bear pride but wail bitterly instead, (because) without good actions who will see you across ? Abandoning the prosperity of the world understand the word of God. Fard, the mighty, radiant and glorious God will take account.

Here, Fard Faqir demonstrates his anxiety to hide his knowledge of things: "discuss not the God openly showing to the public; inside (in the heart) you should pray to Him and outside put the veil; do not in the least sell your knowledge nor question any person. Fard, the mighty, radiant and glorious God will take account.

Such pious ideas of the poet are strikingly in harmony with his repeated orthodox injunctions. With all his prejudices against the *kafirs* (Hindus), Fard did not hesitate to state the efficacy of the pandits' knowledge with regard to the future, as: "I see near ones and neighbours and ever consult the *pandits* and *jotashis* (astrologers)."

The following verse depicts well how the very popular Sufi imagines his union with the Beloved : "Today (there) should be covers and mattresses and plates full of rare preparations; sitting with the Beloved should I eat (them) and should apply the scent of roses."

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Farid, Baba Shaikh (1175 — 1265)

Baba Farid, born in Gujarat, was a great Sufi saint, poet, philosopher and scholar.

In the spiritual experience of the great saint Sheikh Farid, who for eight centuries has drawn the veneration of vast multitudes - Muslims as well as non - Muslims-in India and some of its neighbouring lands. His early biographers writing in Persian, have related him to the thought and tradition of Sufism, particularly as

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these formed the basis of the belief and practice of the great Chishtiya order to which in the famous words of his Master Khwaja Muinuddin Chishti, of Ajmer, he was 'as the refulgent lamp'.

In this context his great scholarship in the various branches of the theological learning of his day and his great penance, culminating in the famous Chilla-i-Makus or forty days' silent prayer hanging head downwards have been prominently mentioned. This last, a rare test from which only the greatest among the Chishti Sufis could obviously come out successfully, is stated to have drawn on him Divine benediction in the form of a celestial Voice. This early excruciating penance also drew from his Master Khawaja Qutbuddin and the great Khwaja Muinuddin great ecstatic praise and blessing. In several places, including the town of Faridkot in Punjab, which is stated to be named after him and in Hansi, sites are shown as marking the place of his Chilla. Obviously, his devotees in different places erected monuments to the great spiritual achievement of this eminent Saint whose blessing they have so greatly valued.

His disciples carrying on his name and tradition are spread all over the length and breadth of our country and Pakistan, where he spent some sixty years of his life at Ajodhan, now known as Pak-Pattan - 'sacred ferry' - in his honour. This is a vast spiritual movement, of course within Islam, whose fundamentals Baba Sheikh Farid emphasized all his life in his teaching. Owing to his great learning and piety, he was known as *Sheikh-i-Kabir* (The Supreme Divine). Sheikh Farid, notwithstanding, this great veneration from Muslims was not of Islam or the Muslims only. Non-Muslims have since his day claimed him in a unique manner, reflecting the literal meaning of his name, Farid which means 'Unique'. Of this mention will be made below. This feature as a matter of fact, is the main burden of this paper.

In the course of the narratives of Sheikh Farid, mention is made of his voluntary poverty, embraced in the way of God as a dedication and repudiation of the pleasures of his world, and of the noble quality of forbearance and forgiveness, which following the great divine commandant of the Koran 'wa Allah mai-as-sabirin' (And verily Allah is with the forbearing) the Sufis adopted as the cardinal guiding principle of their creed. Of his forgiveness, asceticism and voluntary poverty a number of ancedotes are narrated as also of the miracles attributed to him. All this is part of the traditional lore of the Chishtiya *silsilah*, and may be met within the writings of the hagiographers belonging to that order. This aspect, however, is well-known to the Muslim scholars and to devotees of the great Sheikh, lovingly known as *Baba* or *Father*, a title reserved in our own country and over the Muslim world in general for saints who have drawn to themselves the hearts of the masses as healers of their life's sorrows rather than as mere scholars or divines. This feature again has a remarkable uniqueness about it.

Among the great features of distinction attaching to the name of this eminent Teacher, Baba Sheikh Farid is the fact of his *Bani* or Sacred Word available in his native Multani-Punjabi dialect being preserved in the holy scripture of a faith other than Islam, the Sikh faith. Muslims all through these centuries, by a strange historical oversight have somehow continued to be silent about this *Bani*, the most valuable relic and heirloom coming down from the Master. I am aware of a controversy that has been in existence for nearly seventy years now, as to the authenticity of the authorship of this *Bani*.

The proper resolution of this issue would require a detailed discussion involving a study of history and the linguistic developments in the Punjab. Suffice it to say however, that Guru Nanak and his spiritual successors who studied and preserved this *Bani* and inculcated the duty of a reverential study of it by their own followers accepted this as the statement of the spiritual experience and moral teaching of Baba Sheikh Farid Shakarganj, the greatest Muslim

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saint of the Punjab and one who was no narrow theologian, but a teacher of vast humanitarian sympathies, whom the people loved. The holy Gurus gave to this *Bani* the same status as to their own spiritual outpourings, that is, as God's inspired World.

In that great spiritual movement, originating in the vision of Guru Nanak, constricting theologies of whatever creed were denigrated and mankind exhorted to seek communion with the Supreme Being and to establish an intimate coordination between the spiritual and moral life to embrace Duty in the widest sense. In the tradition set up by them, an inevitable concomitant was a People's Bible which should be of no exclusive creed, but be a guide to the higher life.

In this Bible, the Guru Granth Sahib, thus, have figured holy men of several creeds including Islam. And one of the most illustrious of these is Shaikh Farid, to whose Word every Sikh must show as great respect as to Word of Guru Nanak himself. This aspect of the Sikh creed, not known to non-Sikhs generally and obscured by much misunderstanding, needs to be emphasized deeply by all who study religion in its higher aspects as a force for the enlightenment of humanity and the broadening of its moral horizon.

There are two related aspects from which particularly in this paper, the life-work of Sheikh Farid may be discussed. One is the great teacher, whose spiritual and moral vision was shaped by his Sufistic assesses and his individual meditation on the human problem in relation to the evil hidden in the dark recesses of the human personality, which manifests itself as temptations gross and subtle on the one hand, and callousness and inhumanity on the other. Evil in the individual sphere of conduct and in the social sphere is the theme of the moral teacher, the prophet - and Sheikh Farid in seeking to cure these is in the highest traditions of religious and moral teaching.

A few points on this aspect of the great Sheikh's work will be brought out below, as these are revealed especially in his *Bani* referred to above. Related to this aspect is the spiritual experience which is the state of cosmic awareness, of the supreme joy in God - the state wherein problems cease to exist and the soul disports in an atmosphere which transcends the social and human spheres of reference. Of this too there are a few fleeting echoes in the *Bani*, which place Sheikh Farid in the rank of the great mystics.

Hagiographers of the earlier centuries have overlaid the entire experience of Sheikh Farid with miracle and have woven a myth round him, which obscures his real and total personality and presents a picture which has all the usual elements of obscurantism about it. Should one seek to know the real Farid, the mystic, the moral preceptor, the holy Father or Baba loved by the people of the Punjab, one must seek him in the brief testament of his *Bani* found in Guru Granth Sahib and preserved with such loving care for humanity by that great teacher, Guru Nanak, whose vision brought about such a transformation in the lives of millions and gave them a creed into which broad humanity and liberalism have been infused so as to become a way of life.

The *Bani* of Sheikh Farid in Guru Granth Sahib, therefore provides the corrective and the complement to whatever has come down about him from other sources. While those who have written about him in Persian had allowed the traditional hagiological imagination to build up the picture of a saint not greatly different from so many others, and ascribed to him sayings and verse pieces about the authenticity of which the historical conscience may be left doubting, here in his native Panjabi accents may be heard the very voice of the man, in its true modulations and in its deeper moods of compassion, rejection of the lure of the world and the exalted experience of joy in God and in the sheer abandon of love of all creation. This *Bani*, therefore, is truly a blessing for which mankind in general and the Punjabi-speaking people in an

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especial measure must be grateful to Guru Nanak. It brings us in touch with the warm feeling heart of Farid for which in the second-hand exposition by hagiographers anxious to present pictures of him in colouring of their own making may only look in vain.

Before dilating even though briefly on the theme of the spiritual end moral-experience of Sheikh Farid. I may seek say something about him as poet, since our entire approach to him would be based upon his own recorded word, which in form is poetry and is like all great poetry untranslatable in its total meaning and appeal. Nothing short of a study of it in the sweet, musical Multani-Punjabi in which Sheikh Farid wrote, may be expected to bring the reader close to the vibrating heart of this great man.

A rendering, however conscientious, must fail to catch these subtle aspects of appeal which set poetry apart from its mere semantic rendering into good prose or even verse. This language of western Punjab is made as though expressly for poetry and song, and to this day the sweetest folk and other poetry of the Punjabi-speaking people is found embodied in its fiery sounds. Analysis would not catch the secret of its spell over the mind. Guru Nanak himself in his most deeply human outpourings, adopts as if by an inevitable urge, this very dialect of Punjabi, although in his philosophical and intellectual phases of experience he uses either a variety of Hindi or his native idiom of central Punjab.

As poet Shaikh Farid may be seen to be deeply sensitive and with a vibrating imagination which is responsive to pity, to the tragic waste of the precious years of life by thoughtless man, whom he constantly warns both by raising the pointing finger to the consequences and by the deeper method of arousing him to search himself, to find that pity whose touch he has lost. With this, the poet Farid warns man against the subtle attractiveness of sin, stealing unawares into the soul and in the words of one of the couplets making a forfeit of him to Satan. The total effect of this poetry is what in the native Indian spiritual tradition is called *vairagya* or 'dispassion' for which attitude the Muslim theological term is *tauba* or 'turning away'.

This step, known by whatever name, is the beginning of that steep ascent which may lead a man to turn mystic, yogi or saint. Withal in Sheikh Farid's poetry is found expressed the pure spiritual vision untrammeled by our References to the problem-ridden world of human relationships. And in places it is such poetry as is transmuted into symbols, dumb yet eloquent, signifying little in terms of the usual framework of logical thought, but standing for deep experience which can in no other way be expressed except through symbol.

This quality is found only in the greatest poets of the world - in Shakespeare, Hafiz or others of their stature. Persian is particularly rich in this mode of poetic expression, but in Punjabi Sheikh Farid is perhaps unique in practising it. That itself is an argument to beat the erroneous belief that anyone other than Sheikh Farid could have composed the poetry known to be his. It would be contrary to all human probability to ascribe poetry of such power to any but a personality endowed with the highest spiritual experience and a genius capable of rendering into language the subtle states of the mind, ranging from the haunting sense of tragic waste through the grasp of the moral truths to the attainment of peace and joy in God. All these themes find expression in Sheikh Farid's couplets, each of which is charged with tremendous power to touch the heart and to move the soul.

In the poetical compositions of Sheikh Farid, a few themes stand out prominently, which can by careful study be grasped and stated. The *Bani* or composition is not thematically arranged, but is the outpouring of the soul in moments of inspiration or communion and like all poetry, its essence has to be caught and studied by the analytical process. On a study these compositions may be seen to be the work of a man who has entered upon the period of life when the body grown feeble in its functions, mind and soul are in that mood of meditation

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wherein the ordinary concerns of the world and demands of daily life are reduced to the minimum. This state is both serene and tragic.

Its tragic tone is provided by the contemplation of the spectacle of man's way of life, wherein the urges of the flesh and of acquisitiveness have constantly the upper hand. When middle age is past and death is seen to be approaching, there is little left except regrets for lost time never again to be recalled. This regret is not for the pleasures of life missed as in the case of the hedonist who sees the faculties losing the capacity for extracting pleasure from the objects of which the world is so tantalizingly full, but for time wasted in pursuits which keep man away from devotion, from attachment to the way of God. This is the reverse of the mood of the hedonist whom the spectacle of passing life spurs on the seek vainly though, more and more of such pleasure. With this kind of mood the readers of poetry such as that of Omar Khayyam would be familiar. As a matter of fact, all romantic poetry carries some colouring of it.

The death-theme affects the hedonist and voluptuary on the one hand and the devotee on the other, in different ways according as either understands the fulfillment of life to consist in what he has been seeking. For the life centered in the senses, the decline of the power of the body to cope with the sources of pleasure is a haunting regret, which makes not only approaching old age, but even the moments of surfeit of pleasure an unbearable terror.

To the devotee on the other hand, whose life is centered in self-denial and disciplining the demands of the ego, pleasure is of little value. He seeks from life something higher - joy in God-consciousness which transmutes even sorrow and suffering into peace and communion with God. In Sheikh Farid, Death is seen with the eye which beholds the underlying law of the universe, in which all that is created is seen to be in a state of flux and subject to annihilation under the operation of the inexorable law of Time.

Compassion for man's state is the theme of the very first of his *slokas* in Granth Sahib, wherein Death is figured as the brideroom who must carry away on the appointed day, his betrothed Bride, loth to leave the parents' home like the typical Indian bride. In the imagery of this sloka is woven great teaching, through the attendant pathos of the bride's departure, for whom leaving the parents' home would be leaving it for good. The sands of life run out. In the Indian imagery which comes to the mind of the great Sheikh, life is like a slender store of sesame, not to be scattered wide.

The sufi's life must pass through the stages of strenuous self denial and self-purification, so that the true vision of God be attained and man find fulfilments in the higher wisdom which penetrates to truth. He must live at the height of morality of which humanitarian feeling and universal love are the essence, and find joy and fulfilments in God. Above all passionate love of God, peace and joy, inexpressible except through the medium of symbol, are essential features of that spiritual fulfilment which is the crowning attainment of the life of the Sufi. True religion for the Sufi is not formal orthodoxy, but realization and sincerity in the quest.

Let us now return to Baba Farid and see if this model aids our understanding of the Farid of history. It helps us to see that the future impact of Farid is to be understood in terms of the myth which he has generated. Were this myth to be weak or totally absent it could only mean that this impact had been negligible beyond his own immediate environment and we should not be gathered here today.

We know that the myth has been drawn from the authentic life of Farid, and we know also that it incorporates legendary elements. Neither is critical. An excess of legendary content may damage the credibility of the myth, but it does not affect its meaning and it leaves open for each succeeding generation the question of whether that meaning is true or false, relevant or irrelevant. Later, generations have remembered Farid not because he worked wonders or

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because he enjoyed a considerable following during his own day. They have remembered him because the message which he has come to symbolise is one which speaks to the needs of every generation. It is for this reason that it survives today. Far from being the transient interest of a foreign conqueror it is the universal and permanent concern of all mankind which finds expression in the remembered person of Baba Farid.

Is the myth true? In an ultimate sense, it depends upon the judgement of each man. We know that it has drawn substantially from the authentic life of Shaikh Farid and we know also that it incorporates legendary elements. Together these impart a credibility and a vigour which do much to explain its later impact, but they neither prove nor disprove the ultimate truth. The answer to this question is one which each of us must give within the context of our own contemporary society. Personally I believe that its truth and its continuing relevance is plainly stated in the quotation with which I began and with which I now conclude. "I sew, I do not cut." Who can doubt that in a world sundered by distinctions of race, custom, and belief the message of positive tolerance is absolutely vital. Baba Farid embodies that message and it is a message which must be heeded if there is to be healing amongst men.

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Farid Chachran, Ghulam (1841 — 1901)

Ghulam Farid, born at Chachran in Bahavalpur in 1841, was eminent Punjabi Sufi of chisti order.

Ghulam Farid was born in Chachran in Bahavalpur state. He belonged to the Chishti Order of Fariduddin Shakar Ganj. He composed as many as 272 Kafis of Sufi leanings which have been published under the title *Israr-i-Faridi* and *Divan-i-Faridi.* No other Panjabi Sufi poet has touched this figure so far. His *Kafis* are of highly literary merit and are as good as those of Bullhe Shah.

So far as, his internal as well as external mystic experiences of oneness with God are concerned, he is unique in the description of lover's wailings caused by the separation from the spouse. His compositions have been very popular in Multan division as the language of the compositions is mostly Multani.

As a poet, he deserves much space, but he cannot be discussed here comprehensively, because he did not contribute any new idea to the thought. A few lines are quoted here below which will illustrate the pantheistic characteristic of his works: "I have become Ranjhan (God). There remains no difference between Him and me, With Whom I fell in love, I became the same. She, who washed away the dirt of duality from the mind, verily slept with Sham Sundar. In the whole universe, there remains no He or Thou but I, Says Farid : He is always Mansur who has realised this secret. Sometimes I am a mosque and sometimes, I am a temple. It is I, who is sometimes the guide and sometimes the astray. O Sanval, kindly do come. Burning in the fire of separation I am looking for Thee."

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Farid Sani (1450 — 1554)

Farid Sani, born in 1450, was an eminent Punjabi Sufi poet and scholar. His belief in the basic doctrine of identity of the individual self and God brings him in the category of the Vedantic Sufis.

There is no unanimity over the time of Farid Sani. Dr. Lajwanti asserts on the authority of *Jawahar-i-Faridi* that Farid Sani, a spiritual descendent of Ganj-i-Shakar, lived from 1450 to 1554 AD. According to Surinder Singh Nirula, his period is from 1450 to 1575 AD. Chander Kant Bali fixes his period of *Khalafat* from 1553 to 1614 AD. Dr. Mohan Singh says that Ibrahim Asghar, who was contemporary to Shah Jahan is the real Farid Sani.

As a matter of fact, no authentic history is available. The writers of today have to depend on the works like *Jawahare-Faridi*, *Gulzare Faridi* and *Janam Sakhis*, which hold no historical value and have been fabricated by the devotees of the respective sects to prove the superiority of their own saints over those of others. The sayings and the incidents of penitences contained in the verses ascribed to Sheikh Ganj-i-Shakar, are also of legendary nature.

Legends are sometimes developed on the basis of the metaphorical sayings and sometimes the current legends are poetically used by the poets of later periods. Khaliq Ahmad Nizami, an authority on the Chishti saints of Pre-Timur period affirms that the picture of Sheikh Farid that emerges from these *shlokas* is more akin to the Sheikh Farid of the fabricated *malfuzat*.

So far as the authentic works and the *malfuzat* written by Sheikh Nizamuddin Auliya and his successors are concerned, they contain no evidence of Farid's writing these verses. Khaliq Ahmad Nizami further adds that the nome de plume used in these is Farid, but the Sheikh used to refer to himself as 'Masud' and not as Farid. The language, idioms and expressions used in these verses are also of a much later date. Those who ascribe these verses to Ganj-i-Shakar quote *Siyarul Auliya* which says that 'Farid ud-Din Ganj-i-Shakar wrote verses in Multani. Khaliq Ahmad Nizami forms *Siyurul Auliya* as one of the basis of his work *Life and Time of Faridud-Din Ganj-i-Shakar* and concludes that the *shlokas* are certainly not the compositions of Ganj-i-Shakar. Such works remained in the hands of the sectarian propangandists and unless there are special arrangements for and insistence on keeping them free from interpolations, there is every possibility of inclusion, by the devotee copyists, of new ideas and compositions of others.

Dr. Lajwanti points to a couplet in which the author himself admits that he is the successor of many others in the same line. The couplet is as under: "O, Sheikh, no one liveth for ever in the world; for the seat now I occupy, it many have occupied." The use of the word *Asan* (seat) is not without significance. A king can refer to the throne in this sense, that many have occupied the throne before him. But an ordinary man cannot refer to his ordinary bed or chair that many have occupied it before him. The couplet refers to the long line of succession on the same (spiritual) seat of Baba Farid Ganj-i-Shakar and the name of the author comes in the long line of succession after many others.

Besides, the verses betray the influence of Vaishnava Vedantic Bhakti movement which became popular amongst the Sufis only in the post

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Timur period. The *shlokas* contain some Ijadist elements on the one hand, and some doctrines of Vaishnava Vedantic Bhakti on the other. It seems certain that the works belong to a period when the Sufis had adopted only the first phase of influence of Vaishnava Vedantic Bhakti. Further the influence of Kabir is also discernible in these compositions. Kabir's period is fixed from 1398 to 1520 AD. Thus, the compositions belong to a period which begins from the middle of the fifteenth century AD and the view of Dr. Lajwanti that the author, Farid Sani, lived from 1450 to 1554 AD seems almost certain.

His works contain one element of *Ijadists* that he lays emphasis on the fear of death, God and the Hell. But his belief in the basic doctrine of identity of the individual self and God brings him in the category of the Vedantic Sufis.

Farid Sani's God is Transcendental as well as Immanent. His Transcendental God is Personal and of the concept of the Ijadists. He sees our actions and knows our deeds. He is the Lord of the Day of Judgement, the Awarder of the recompense of good deeds and Executioner of the punishment for the sins: "The shore of death is like eroded river bank; And beyond it the fire of hell burneth strong, and men cry and wail. Some have known this, while others, being careless, mind it not. But the deeds one does in the world alone stand a witness unto our life." But Farid Sani believes in the immanent aspect of God also. He seeks Him in every body. He advises 'not to speak sharp to any one as God dwells in every creature.'He asks, "Whom do you search in the jungle? When God resides in the heart". These utterances maintain that Farid is a Pantheist. Wefely devotion in itself implies belief in the oneness of man and God.

Farid talks of communion with God in a number of his sayings. He says "I have slept not with my Spouse tonight, and my limbs ache; go and ask the deserted ones how they pass their nights awake. He refers to the enjoyment also which he derives from the communion and likens it to the taste of sugar, honey etc. He says, "Sweet are candy and sugar, honey and the buffalow's milk; Yea, sweet are all those, but sweeter by far is God". He repeats the same idea in another verse, saying, "God is like the ripe dates, like a rivulet of honey..."

This communion is inner and results from the concentration of mind and consequent absorption of the consciousness in the idea of God. This realization is confined to the self of the *salik.* His belief in the immanence of God is not self realized. He has known it only through the views of others. There is not a single saying which tend to maintain that he realized the unitive experience of the One in the multiplicity of the universe. However, it is interesting that unlike Ijadist Sufis or non-Indian Sufis Farid describes the communion in the vocabulary of sugar or honey. It is purely Indian influence.

Love for God or aspiration to attain nearness to God has been described by Farid by the word *birha* which etymologically means 'separation'. Farid says, "Every body talks of *Birha,* but for me it is all-in-all; for the body which is devoid of *Birha* is like a burning hell. This separation or love causes pain and Farid counts it amongst the sorrows and anxieties. He says, "Anxiety is my bedstead, strung up with sorrow, and the bedding and the quilt are of yearning for my Lord *(Birha).* This, yea, is my whole life. See Thou, O my Lord." Farid enjoys communion with God daily.

But separation even for one day becomes unbearable for him. Expressing his pain of separation he says. "I have not slept with my Spouse tonight, and my limbs ache; Go and ask the deserted ones how pass they their nights awake ?" Love in the beginning burns the infirmities from the heart and thereafter it causes immense pain and restlessness. This fire of separation burns the flesh and blood after burning the impurities of the mind. Farid is prepared to burn his body and the bones in the fire of separation in a bid to have communion with God. Depicting a similar state of determination Farid says. "I would burn my body like a furnace, and feed the fire by my bones; Yea, I shall walk on my head if the legs tire, only if I were to meet my

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Beloved. Farid knows that God resides in every heart and that he is not to go out anywhere to meet the Lord. But the above expression is indicative of his resole to sacrifice his everything to meet God.

The pain of separation in these verses is of very ordinary type. The maximum that he feels is that his limbs ache in separation. This is the expression of a very ordinary type of depression. He has the determination to sacrifice his everything, but his experiences of the pain of separation do not cover the comprehensive life. Though he sees that the cuckoo has been burnt black by the fire of separation, but the external world does not share grief with the poet. Keeping in view the beginning of Pantheism in the Panjabi Sufi literature the two verses should be considered adequate.

In Farid, there are both types of wifely devotion, Vaishnavist as well as Ijadist. As a Vaishnavist Farid posing himself as wife, sleeps with the Lord, the Husband, daily. Her limbs ache on the day she misses the communion. In search of Husband, the wife takes off all the costly attires and puts on ascetic's blanket. To please Him, she is prepared to do every thing. The wife asks what words who should utter, what merits she should gather, what precious charms she should master and what wears she should wear, that the Husband may be pleased with her.

The other type of wifely devotion is that of the bride and the groom who have yet to meet. This type represents Ijadist view, according to which the meeting with the Lord is held only after the death. Their marriage has been fixed or solemnised and the life after death would be with the Bridegroom. Farid urges to prepare the dowry and earn all merits and qualities so that God, the Husband, should accept her in the next life. The bride is no doubt yearning to meet the bridegroom but is suffering from fear of uncertainty, whether the Husband would accept her or not. The Husband of Farid and other mystics and Bhaktas is of the concept of the medieval king, who had innumerable wives and concubines. It is the wife who needs Husband's favour but the Husband having countless wives show favour with a few and remains indifferent to others. It is at His sweet will whom. He favours with his Grace. The bride, therefore, fears that she is ignorant, does not know how to please the Husband, and does not possess any good qualities with which she can attract and please him. Farid says that she, who is cared for neither at her parents' nor at her in-laws and of whom even the spouse does not take care, is doomed.

Like all other Sufis, Farid Sani is also a victim of the quandary of God's Will versus Man's Will. He urges the man to remain awake, to take the initiative and to be active to say prayers, to remember God's name, to do good actions or he will be doomed. He warns and points out, " What has happened to the cotton and the sesame seed and to the sugar cane, yea, and to paper and to the kettle and the coals ? For they who commit evil are punished thus. He advises "Abandon the deeds that yield not good; so that thou mayest not be put to shame in the Lord's court. His following couplets also maintain man's responsibility: " O Farid, even up the ups and downs of thy mind; And then the fire of Hell toucheth thee not in the world of God."

On the other hand he refers to the Will of God: "O river, break not thy banks, for thou too hast to render account: Go slow thou as is the Lord's will." If Lord's Will is to reign supreme, how the man can violate it and commit otherwise, Man's Will should not be stronger than God's. Practice of Humility and Surrender to the Will of God and Farid's failure in it. He urges to practise humility and complete surrender to the Will of God, if one wants to see God in every body.

Sufism consists in complete surrender to the Will of God. The persons who complain when some calamity falls, are not the true devotees of God. But when God actually put Farid in a position of misfortune, he finds it unbearable to reconcile with it and cries out: "Let me

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not sit at another's door, O Lord, I pray; And if I am to be kept thus, then take my life away." Farid is in a straitened condition and is to look to some one else for his daily necessities. Now when the actual occasion to practise humility has been granted to him by God, he is failing to accept it. He fails even to see God in the man at whose door he has been put by God to sit. Farid prays for the change of the situation for the better.

The insistence on the performance of religious obligatories and the deeds and arousing of the fear of death and reminding of the Day of Judgement are some of the characteristics of Ijadic Sufism which are found in Farid Sani. The poet reprimands those who do not say the regular prayers. He says, "O prayerless cur, this is not good for thee. Thou never comest to the mosque to say prayers at all the five times a day." He is ready to chop off those heads which do not bow to God and offer prayers: "He suggests to use as fire wood beneath the cooking pot, the heads that do not bow to God."

Reminding of death and Hell, he emphasises that the man should earn sufficient wealth of good deeds before the death approaches or if he dies without gathering merit, he will be doomed for Hell. On the Day of Judgement he has to render account of his actions done in this world. In an imaginative and artistic style he points out to the fate of the evil doers like the cotton, the sesame seeds, the sugar cane, the paper, the kettle and the coals. For they who commit evil are punished thus. He urges to even up the ups and downs of the mind to escape from the fires of Hell. He gives a horrible picture of the hell saying that the shore of death is like the eroded river bank beyond which the fire of Hell burns strong and men cry and wail. He adds that the deeds done in this world alone stand a witness to us. The man quits the world and the four persons carry him on their shoulders to the graveyard.

But hereafter only the deeds, he has done in the world, are of any avail to him. The appearance of those who forsake the Lord's name is deadful to Farid who sees them graoning in pain here and refuseless hereafter. Farid forewarns that the day of death is predetermined and that day the Angel of Death would suddenly appear and would carry the life with him. He rebukes the careless saying, "When there was time for thee to earn, thou indulged thyself in the worldliness. Now the call from God has come, thou hast to leave the world empty handed".

According to Ijadist Sufism man has been sent to this world to remember God's name. Farid repents that he has wasted days in the toil and nights in the sleep. Now he is worried what he would say to God when He would ask, "wert thou sent to the world for this?" the worldly life has been presented artistically as horrible in the traditional manner of the Ijadist Sufism. The persons, as hanker after the worldly fortunes, have been bitterly bullied. They have been characterised as fools who waste their life in the pursuit of fleeting, shortlived and illusory pleasures of the world at the cost of the permanent bliss of God's pleasure.

Farid describes God as Husband and the human beings as many wives of God. In a few couplets the relationship is of bride and bridegroom and the time of death has been conceived as the wedding time. The state of communion with God is linked to the state of cohibition of wife with husband. The relationship of bride and bridegroom is the most befitting one to depict the Day of Judgement and rendering of accounts of the deeds. The Angel of Death is not God. But in a verse Death has been fancied as husband who comes and takes the bride with him without caring for her will.

Farid denounces the worldliness in a number of ways. He likens the worldly enjoyments to the sugar which turns out to be poison. The pleasures, he says, are the poisonous sprouts coated with sugar's paste. He describes the hardships and obstacles as the rain-water and the mud which spoil the blanket of the ascetic life. He is determined to attain his Beloved, and so he takes the mud and the rain water as gifts

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of God. Caring little for the mud he advances on the path will all steadfastness. To create hatred for the worldly life he presents a horrible picture of it. He writes, " I saw today those eyes which once bewitched the world and did not bear the streak of collyrium.

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Farookhi, Abdul Latif (1893 —)

Abdul Latif Farookhi, born in Madras in 1893, was an eminent freedom fighter, politician and social activist.

Abdul Latif Farookhi was born in Madras on 15 March 1893. His father Nawab Abdul Wahab Khan Bahadur was a grandson of His Highness the First Prince of Arcot and his mother was a granddaughter of the First Prince of Arcot. He belonged to an affluent family of Sunni Muslims. In the early days he was tutored at home in Urdu, Arabic and Persian. He married in 1923 Hydiath Unissa Begum, the daughter of the fourth ruler of the Carnatic and granddaughter of Her Highness Nawab Azimat Unissa Begum. He married for the second time in 1931 Amathul Basheer Mubarak Unissa Begum, the daughter of Nawab Salaudin Khan Bahadur who was the grandson of the Second Prince of Arcot.

As a boy in St. Thomas High School, he came under the influence of Father Hylegus, a Latin scholar. He was greatly influenced by his uncle Maulana Nawab Tajumal Huzavir Khan Bahadur, who was a poet, and also by Shamsul Ulema Maulana Abdul Rahim Shah Shatir. In the field of Politics he was influenced by the Ali Brothers and by S.Srinivasa Iyergar. The *Quran* and the writings of Macaulay had an impact upon his mind.

He first joined the nationalist movement in 1921. He stood for complete independence and advocated non-violent methods. He supported the Non-Cooperation and Khilafat Movements. But he was against the boycotting of schools and colleges. Before he joined the Swarajya Party in 1926, he was a member of the Muslim League, and served the Jamial-ul-alien as President. Later he was associated with the Congress Party, although he differed with the Congress on many occasions. Between 1947 and 1952, he identified himself with the Democratic Party.

He participated in the Khilafat agitation in 1921 and organised meetings and strikes. He also courted imprisonment, and the political pension he was receiving as a descendant of the Nawab was discontinued for nearly a decade.

Sometime in March and April of 1927, he differed with Mohammad Ali Jinnah over the question of joint electorate at the Conference of Muslim leaders in Delhi. In 1926, he joined the Swarajya Party as an associate member and was elected to the Central Legislative Assembly as an independent in the same year.

As a Secretary of the Madras presidency Muslim Conference, he observed in November 1929: "In the days of the political evolution of our country,...there is a pressing need that Muslims of our province should devise ways and means to safeguard the political interests and protect the national rights of the important Muslim minority....Our aim is to discuss the question of the right of Mussalmans to live in India as an effective political minority."

Speaking in the Central Legislative Assembly in 1930, he said: "All politically-minded parties in the country seek to cooperate in the Round Table Conference." He pointed out that

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the recommendations of the Simon Commission had fallen short of the demands of the country. He felt that the demands of the Muslim community had been ignored, and that the freedom of India could not be attained by the Civil Disobedience Movement alone. He considered the Congress declaration of war to be unwise.

Abdul Latif Farookhi held many important positions. He was the General Secretary of the Jamiath Ahrar, Madras, and president of the Jamiath Ulema in 1921. He was the Secretary of the Town Congress Committee in 1923, Joint Secretary of the Andhra Provincial Congress Committee in 1923, and Secretary of the Madras presidency Muslim Conference in 1929. He was the secretary of the Madras provincial League between 1944 and 1947.

He was elected to the Madras Legislative Council in 1947. He was a member of the Senate of the Madras University in 1947-48. He was the editor of the *Azad Hind* in 1922, which closed down because of the Government demand for security. He also edited the *Muslim*, a weekly in English, Tamil and Urdu, between 1943 and 1945. From 1945 he edited the *Mussalman* in Urdu.

Abdul Latif Farookhi is a pious, orthodox and simple Muslim. As a supporter of the western system of education he was against the Wardha scheme introduced by Gandhi. Though he condemned the repressive policy of the British in the days of the nationalist movement, he wanted that post-independence India should have some links with Britain. He was opposed to untouchability and wanted to improve the status of women. A modernist with certain limitations, Abdul Latif Farookhi is against regionalism.

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Faruqi, Shamsur Rahman (1936 —)

Shamsur Rahman Faruqi, born in1936, was an eminent Urdu scholar, critic and poet.

Shamsur Rahman Faruqi an eminent scholar, critic and poet, was admitted to master's degree in English Literature at Allahabad University in 1955. He joined Indian Administrative Service in 1958. A Government official, Faruqi, a classicist, is well acquainted with modern thought and literature, both eastern and western.

He has provoked, stimulated and interpreted through his writings a whole generation of writers that came into prominence during the sixties. Tradition, modernism, communication, form, structure, discourse, prosody, rhythm, verse libre, prose poetry, fiction and lexicography are some of his subjects with special reference to Urdu language.

His studies of Mir, Ghalib, Mir Dard, Mir Anis, Iqbal and modern poets and poetry are refreshingly penetrating and original. There is no room for dogmatism and non-literary concepts in his writings. Tanqidi afkar, a collection of scholarly essays, won the Sahitya Akademi award of 1986. As a poet, Faruqi confronts manifold experience with consummate skill and metaphysical leanings. His rubaiyats have a distinctive elegance.

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Farwell, Nidhi Levi (1873 —)

Nidhi Levi Farwell, born at Sadiya in Lohit District in 1873, was the most prolific Assamese writer and editor.

Nidhi Levi Farwell originally Nidhiram Bariya, was born at Sadiya (now Lohit District, Arunachal), and educated in the Sadiya School run by the American Baptist Missionaries. He then went to Jaipur to work in their printing press. There he was baptised and christened Levi Farwell.

He was the most prolific writer of verse and prose in the Orunodoi, the first newspaper in Assamese, mostly under the signatures, N.I.F., N.I., etc. He introduced Christ's Aposties like St.Paul, wrote on Muslim rulers of India, retold the Biblical tales, and wrote travelogues and verses focusing on the centres of Hindu pilgrimage, generally in an unfavourable light. He published two books on law and physics, translated hymns and did the first published edition of Samuel I and II, Kings I and II in Assamese. He upheld the simplified spelling advocated by his preceptor, Nathan Brown.

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Fateh Muhammad Sevhani, Hakim (1882 — 1942)

Hakim Fateh Muhammad Sevhani, born at Sevhan in Sindh in 1882, was one of the well known Sindhi prose-writers.

Hakim Fateh Muhammad Sevhani, one of the well known Sindhi prose-writers during the first half of the present century, was born in Sevhan, Sindh. He lost his father at the age of eleven and was brought up by his near relatives. He got his education in Arabic and Persian through traditional maktabs (schools), but later, learnt Urdu, English and some other languages. He also studied medical science and started practice in Karachi. Fateh Muhammad acquired fame as a Hakim (doctor) also.

Fateh Muhammad had deeply studied Islamic religion and theology. He wrote a good number of books on these subjects in Sindhi, for instance. *Hayatun Nabi* (The life of Nabi Hazrat Muhammad, 1914), *Fateh Muhammadi* (Victory of Hazrat Muhammad) and *Tazkirah-al-Iman* (Notes on Islamic faith).

Besides, he wrote about the history of Sindh and on some Sufi saints of the region like, *Ahivaal Lal Shahbaz* (An account of Sufi saint Lal Shahbaz), *Mirani ji Sahibi* (The rule of Mirs) and *Abdul Fazl-ain Faizi* (Life of Abul Fazl and Faizi, two gems of the court of Akbar, 1936). His book on Abul Fazl and Faizi is regarded as an erudite account of these two lives and also is a model of Sindhi prose consistent with Persian-Arabic tradition.

Fateh Muhammad took active part in Khilafat movement in the twenties. He started a monthly literary magazine in Sindhi entitled Al-Jaama in 1925, in which he continuously wrote on socio-political, religious and national

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subjects. He was a Sufi who stood for Hindu-Muslim unity.

His work *Aftaab Adab* (The Sun of literature, 1956) is one of the fundamental books on the Sindhi language (its history, structure and vocabulary) and on figures of speech. While discussing important figures of speech in Sindhi, Hakim has quoted examples from his own poetry. It shows his poetic ability also. One of the main characteristics of Hakim's style is the simplicity of its diction.

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Father Stephens (1549 — 1619)

Father Stephens, born in 1549, was the head of the Christian Mission at Sasashta in Goa.

Father Stephens was a Jesuit missionary who came to Goa in 1579. He sent some letters to his parents, which are said to have inspired some Englishmen to establish the East India Company. He was the head of the Christian Mission at Sasashta (Goa). He first prepared Dautrin Kristan in the local Brahmin dialect, in a form of a pamphlet with questions and answers. He also composed a grammar. They were published posthumously in 1622 and 1640, in Roman scripts. His major work was *Chrishchan Purana*, an epic in ovi metre. Though they were forbidden to read old Hindu scriptures. Yet the Brahmin converts wanted epics on Christian themes and cast in the style of Hindu epics.

So, he started writing it and completed it in 1614. It was printed in Roman script in 1616. This first edition was printed in his life time. The second and third editions were printed and published respectively in 1649 and 1654. Today none of these three editions are available.

In 1907 Saldana published the fourth edition on the basis of some manuscripts. At the conclusion of his epic he records his name as 'Kristadasa'. Maybe, he thought of adopting this name in the line of Vishnu-dasa Nama or Krishnadasa Nama. This Chrishchan purana is in elegant sanskritized Marathi. His verses 'In praise of Marathi language' are oft-quoted.

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Fatura nanda (1915 —)

Fatura nanda, born at Jhanjirmangala in Cuttack, in 1915, was a great humerous Oriya poet, writer and biographer.

Fatura nanda alias Ram Chandra Mishra was born on 1 June, 1915 at Jhanjirmangala in Cuttack town of Orissa. He was the son of late Bidyadhar Mishra and Shrimati Subhadra Devi. He came of a rich Hindu Brahmin family. His family members were reputed Ayurvedic physicians. At present he depends upon the State Government's old age pension for literary persons. He is a bachelor.

He passed matriculation Examination in 1931. He obtained L.M.P. diploma from Orissa Medical School in 1938. To his credit he is a Bachelor in Arts as a Private candidate from Utkal University in 1966.

When he was a medical student Fatura nanda saw some of his classmate were included to cultivates the literary field. He was inspired to apply his talents in that field. Initially, he was influenced by two great litera-

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tures, Fakirmohan, the father of Oriya novel and 'Kanta Kabi' Lakshmi Kanta Mahapatra.

However, he chose the field of humour and up till now he reigns supreme in the domain of Oriya humour. His humorous writing is highly appreciated by intellectuals as well as common mass.

In 1938, he published his first poem *Kabi Ladhei*, in the popular Oriya magazine *Dagara*. He is a regular contributor to all kinds of Oriya magazines. He is the most prominent among Oriya writers specialisting in humour. Some of his masterpieces are *Nakta Ceitrakar* (novel) 1953, *Nilatha Kabi* (poetry) 1955. Rest of the books are collections of short-stories, humorous essays, dramas and translations such as *Sahitya Chasa* (1959), *Heresa* (1959), *Bidusak* (1963), *Mangalbaria Sahitya Sansad* (1963), *Hasakura* (1972), *Bruhat Bhanda* (1970), *Amruta Behia* (1977), *Bhot* (1980), *Famalo Chana* (1982), *Gamat* (1982), *Nada Behel* (1982), *Kalikati Chenka* (1983), *Asarsa Hindu Hotel* (Translation) (1977), *Bharatar Srestha Hasya Gaipa* (Translation 1980) *Sahitya Beusana* (1983).

He is the author of great Oriya humorous epic *Sahi Mahabharata* and his autobiography *Mo Phuta Dangara Kahani*. He devotes his whole life to keep alive the oldest Oriya monthly Dagara. But for him the existence of Dagara Magazine would have been a remote possibility. He patronised and encouraged the young Oriya literati. He is the adviser to several Oriya magazines. He is a literary organiser and a great social worker. He helps many poor but meritorious students financially.

He is popularly known as the Gurudev of all sections of Oriya men of letters. He was a contributor of cartoons to *National Front*, Bombay. Some of his humorous articles have been translated and published in different regional languages. His humour is never meant to attack any one directly, it is born out of humanity. His stories are devoid of *Adi Rasa* and feminine characters.

He is the founder of Sarasa Sahitya Samity, Founder-cum-President of Cuttack Lekhak Sahyoga Samity, President of Lalita Sahitya Samsad, Orissa.

This grand old man was honoured twice by Orissa Sahitya Akademy, Sarala Puraskar Pratisthan, Orissa Pathak Samsad and different established literary organisations.

Faturananda is a white-haired, full-bearded old man. He is of normal height. He leads a saintly life. He puts on pink coloured *phatei, dhoti* and a *chadar*. He is humorous in his conversation. His mode of life is very simple. He is affectionate and helpful to others. Though blind he is active and he does his own work.

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Fazal Shah Sayyad (1827 — 1890)

Fazal Shah Sayyad, born at Newan Kot in Lahore in 1827, was an eminent Punjabi poet and writer.

Fazal Shah Sayyad was the son of Sayyad Qutb Shah, as mentioned by him at the end of his poem 'Sohni'. He lived at Newan Kot, a

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suburb of Lahore, according to Maula Baksh Kushta in his Punjabi Shaairan da Tazkara. He worked as a daftari in a Government office. His *Qissa Sohni Mahiwal* (published in 1945) is famous like Sassi of Hashim and Hir of Waris.

His works include *Tohfa Fazal Shah Siharfis, Sohni Mahiwal, Hir Ranha, Laila Majnu, Yusaf Zulaikha, Saasi Punnu*, etc., but out of al his compositions, Sohni Mahiwal has been considered his best. In it he has successfully depicted the anguish and pangs of Sohni. His poetic diction is full of alliteration and Persian words.

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Fazil, Ghulam Ahmad (1916 —)

Ghulam Ahmad Fazil, born in 1916, is one of the most popular Kashmiri poets and artist. His poetry shows the simplicity, spontaneity and artlessness of folk verse.

Ghulam Ahmad Fazil is one of the most popular Kashmiri poets of the present times. Fazil was appointed a school teacher, but he developed interest in some other crafts like music, calligraphy and mirror-craft. After his retirement in 1971, he worked as editor of the weekly Chaman of the Field Survey Organisation.

He has published several books of variegated nature. His collections of poetry are *Sarood* (Ecstasy, 1949), *Kalami Fazil* (Fazil's poetry, 5 volumes, 1958), *Sagari masti* (A cup of tranquility, 1959), *Taranai Bulbul* (Nightingale's song, 1959), *Lokichar* (Childhood, 1960), *Yaksan* (Harmony, 1961) and *Karavan* (Caravan, 1966). He liked conventional forms for his conventional themes, mostly romantic, reformative and religious. *Anvari Mohamadi* (Mohamad's light, 1979) is his collection of devotional poems.

His poetry shows the simplicity, spontaneity and artlessness of folk verse. *Kahkashan* (The Galaxy, 1972) is his collection of didactic poems for children, which won him a prize from the Ministry of Education. In his travelogue, *Tasviri Haj* (A picture of Haj) he narrates his experiences during his Haj pilgrimage. He also translated Guru Nanak's poems into Kashmiri verse and published them in his book *Japji Sahab* (1975). Fazil has a penchant for didacticism and moralizing in his poetry which he enlives with wit and humour.

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Fazli, Fazl-e-Ali (1710 —)

Fazl-e-Ali Khan Fazli, born in 1710, was an eminent writer of Urdu classical literature.

Little is known about Fazl-e-Ali Khan Fazli, the author of an important Urdu classic Karbal Katha. The main source of information about this author is his own work mentioned above. Most probably he was born around 1710—11. He came of a well-to-do family connected with the Mughal court. His father Nawab Sharaf Ali Khan, according to Fazli's own statement, was a noble, and learned man. He was highly placed in the Mughal court and was awarded the title of Khan Aminuddaulah.

Fazli was a Shia Muslim and his family had a deep devotion to the great Muslim martyr, Imam Husain. This devotion persuaded him

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to translate in the language of the people, the whole episode of the Imam's martyrdom from a Persian work.

During Fazli's time, Mulla Husain Waiz Kashfi's Persian book on the subject, Rauzat-ush-shohada was read out in the Shiite meetings held in connection with the martyrdom, but it was not possible for the masses, specially the women folk, to follow the contents of the Persian book. Therefore, Fazli decided to render it into Urdu and started the work in 1732. He went on revising his text till 1758.

The manuscript of the above translation was discovered in a library in Germany from the collection of Sprenger. The text has been published with annotations and introduction by Mukhtar-ud-Din Ahmad and Malik Ram. From the linguistic point of view Karbal Katha is a work of fundamental importance, and throws light on he early stages of the development of Urdu.

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Fazl-i-Hussain Khan (1877 — 1936)

Fazl-i-Hussain, born at Peshawar in 1877, was a Punjabi freedom fighter, politician and educationist.

Fazl-i-Hussain, who belonged to a Bhatti Rajput family of Batala in the Gurdaspur district of the Punjab, was born at Peshawar on 14 June 1877. His father, Mian Hussain Khan, was a self-made man and had risen through hard work to become a District Judge and an Extra-Assistant Commissioner. He had also earned the title of Khan Bahadur before his retirement. Fazl-i-Hussain lost his mother, Amir-un-Nissa, at the tender age of eight but his stepmother, Bibi Fateh Bai, brought him up with affectionate care.

Fazl-i-Hussain received his early education in the Municipal Board School, Abbotabad, and Peshawar High School, Peshawar, He matriculated from the Government High School, Gurdaspur, at the age of sixteen. for his higher education, he joined the Government College, Lahore, from where he did his B.A. in 1898 at the age of twenty-one. His favourite subject in the College was Philosophy, and Sir T.W. Arnold, the Professor of the subject, exercised a great influence on him.

Fazl-i-Hussain founded the Government College Philosophical Society under the influence of his great teacher and became its Secretary. While still a student of the Government College, Lahore, he married Muhammad Nisa, a great-granddaughter of Ilahi Bux, the famous artillery officer of Maharaja Ranjit Singh.

Fazl-i-Hussain left for England immediately after his B.A. and joined the Christ College, Cambridge, for a Language Tripos. He also studied for the Bar. He made a good use of his three years' stay in England. Using his acquaintance with Mrs. and miss Arnold (mother and daughter of his former teacher, Sir T.W. Arnold) and his introduction to Sir Jamkes Lyall, a former Lieutenant-Governor of the Punjab, he could get himself admitted into the English society and made a critical study of British life and character. He read British history, literature and legal system and developed a social consciousness which remained the driving force of his life in his later career.

As a student at Cambridge, he often wrote for the Christ Church College Magazine, in which his articles on Hafiz, Sa'di and Ghalib, in particular, attracted wide appreciation. He was also a frequent contributor to the observer, and once, when the editor of the paper was away to India, he edited it. He also contributed to the *Makhazan*, a literary magazine in Urdu. He was the President of the 'Indian Majlis' for a term

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of one year. He became the founder-Secretary of the 'International Muslim Association' and subsequently its President. In 1901 when he returned to India, he was, therefore, much more than a Cambridge graduate and a qualifies Barrister.

He began life in India as a lawyer at Sialkot but soon shifted to the High Court at Lahore where, apart from his legal practice, he interested himself in the political life of his province. He earned an early reputation as a speaker and a political worker. He delivered three thought provoking speeches on 'A message from England', 'Muhammedan Regeneration' and 'Muhammedan Self-Government' at the 17th, 18th and 19th anniversaries of the 'Anjuman-i-Himayat-i-Islam' in 1903, 1904 and 1905 respectively. He enrolled himself in the Punjab Provincial Congress Committee in 905 and became an active member of the Lahore Association.

Next year, he founded the Lahore branch of the Muslim League and became the joint Secretary of the All India Muslim League, a position he continued to hold till 1920. The glamour of all-India politics did not make him oblivious of his obligation to the city in which he was living. In 1916, he founded the 'Jahangir Club of Lahore' and in 1918 became the President of the High Court Bar Association.

In the decade and a half between 1906 and 1921, Fazl-i-Hussain took an active interest in futhering the cause of education in the Punjab. His interest started with his association with the Islamia College, Lahore. In 1906, he worked for some time as a part-time Lecturer in that College, and in 1907-08, he acted as its Principal (honorary). From an interest in the Islamia College, Lahore, to an interest in the Punjab University, Lahore, was a natura' jump. He became a fellow of the University in 1908 and was assigned to the Arts, Oriental and Law faculties.

In 1913, he became the Secretary of the Oriental faculty which also elected him to the Syndicate of the University. In 1915, he became the Secretary of the Law faculty and retained that office till 1921. This Secretaryship made him a member of the Law College Committee and of the Board of Studies in Law. He was the Chairman of the Sydicate Sub-Committee which examined and proposal for remodelling the Law College, and in this capacity he rendered yeoman's service to the University.

His work in the political and educational fields in the Punjab earned him a well deserved recognition in 1916 when he was elected to the Legislative Council of the Province where he made a quick mark as a bold and fearless critic of the Government. He lived up to this reputation even outside the legislature. Sir Michael O'Dwyer, the then Lieutenant-Governor of the Province, described his Presidential address to the Punjab Provincial Congress in 1917 as "pure sedition". Once when O'Dwyer slighted Indians, he protested so strongly that the former was forced to withdraw the slighting remarks. On another occasion, O'Dwyer invited him to the Provincial War Council but he refused to accept the invitation because the Lieutenant-Governor would not permit him to mention the demand of self-government for India in that Council.

After the War, when the Government of India moved the Rowlatt Bills in the Central Assembly, criticised the Government in very strong language. He also became active in the Khilafat agitation and joined a deputation of the leaders of the Indian Muslims to England to plead the Khilafat cause.

The non-Cooperation movement of Gandhiji brought about a profound change in Fazl-i-Hussain's politics. He left the Congress, and in the elections held in 1920 under the Montagu-Chelmsford Act he fought as an independent candidate and showed no hesitation in accepting a Ministership under the Dyarchy. He began his new role as Minister of Education, Muslim and Local Self-Government on 3 January 1921.

Possibly, with a view to strengthen his position in the Punjab, he cut himself completely both from the Indian National Congress and

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from the Medium League and after some time organised the Unionist Party. His plan of running the new party on secular lines and mobilizing the influential land-owning classes behind it succeeded so admirably that he dominated the Punjab politics for the rest of his life.

As a leader of the Unionist Party, Fazl-i-Hussain increasingly started getting on the right side of the British. In 1925, he worked for a few months in a temporary vacancy in the Governor-General's Executive Council and was made a Knight by the British Government. In 1926, he became the Revenue Member on the reserved side of the Punjab administration and the next year represented India at the session of the League of Nations held in Geneva. In 1929, he occupied a temporary seat in the Governor-General's Executive Council for the second time and was made a K.C.I.E.

In 1930, he became a regular member of the Governor-General's Executive Council for a full term of five years. In that capacity, he did good work as much for the Government as for the country. In December 1931, he went to South Africa as the head of a delegation charged with securing honourable terms for Indian nationals. On his return, he was honoured with a K.C.S.I. He showed great interest in agriculture and it was due to his efforts that the Institute of Agricultural Research was founded at Delhi in February 1935. He retired from the Governor General's Executive Council on 1 April 1935.

In 1936, he became a Minister in the Punjab Government and hoped to play a big role in the politics of his province on the introduction of Provincial Autonomy in 1937. But he did not live long to see his hopes realised. He died on 9 July 1936.

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Fazlul Haq, A.K. (1873 — 1962)

A. K. Fazlul Haq, born in 1873, made valuable contribution towards political, social, and educational uplift of the Muslims of the subcontinent.

Mr. A. K. Fazlul Haq was in the forefront of all political activities of our country for more than half a century, and made valuable contribution towards political, social, and educational uplift of the Muslims of the subcontinent. He attained a greatness by a long life of service to the community and the people. He was a legend in his own lifetime, and an inspiration to millions of his, countrymen. He who lives in the hearts of men cannot die. In an era of giants who moulded the destinies of millions he strode the earth like a colossus. He was warm and amiable and easily accessible. He rendered services out of the spontaneous generosity of his heart and a magnanimity of disposition that sometimes exceeded the bounds of prudence.

A fitting tribute to one who has done so much for the Muslims of Bengal, for the Muslims of this subcontinent, for the independence of India, and for the establishment of Pakistan. His life was a rich in years, rich in achievement, rich in service. Millions, whose minds and hearts he swayed by his brilliant oratory, shouted, "*Sher-e-Bengal*, Zindabad," as he addressed countless political meetings all over India.

Chakir is a small but exquisitely beautiful village, about fifteen miles from Barisal in East Pakistan. There lived Syed Fazar Ali, respected both for his learning and for his social status in the village community. Kazi Akram Ali, born around 1820, was the son of Kazl Muhammad Amin, through Fatima Khatun, descended from the well known family of Syed Fazar Ali of Chakar. This Sayed family was connected by marriage to the family of Agha Baker Khan, after whom the district of Bakerganj has been named.

When Kazi Muhammad Amin died, his

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son, Kazi Akram Ali, was in his infancy, and the uncles of the orphaned boy plotted to deprive Kazi Akram Ali of his ancestral estates and properties. As chance would have it, when Kazi Akram Ali was yet in his teens, his boy-servant died of a snake-bite, while working in the fields, and this made the conspiring uncles concoct a story that in actual fact the boy-servant had been murdered by Kazi Akram Ali. The charge was adjudged false, and Kazi Akram Ali devoted himself to passing his Mukhtiarkar Examination, which he did, and joined the Barisal Bar.

His rise to eminence as a lawyer was instantaneous. The money that he easily made at the Bar, he generously spent in charities, helping the poor, the needy and the orphans. He married Zinutunissa, daughter of Mir Imdad Ali of Chakar, and in this family was born Mohammed Wazed in the year 1843. Wazed turned out to be a remarked talented scholar, passing his Entrance Examination in 1864 from the Barisal Zilla School, and two years later passing his F.A. examination from the Presidency College. He received his Bachelor of Arts degree in 1869; two years later he obtained his Law Degree from the Calcutta University, and immediately joined the Bar. There had been only two Muslim graduates before him from the whole of Bengal.

Mohammed Wazed soon established a lucrative legal practice, and was married to Saidunnissa, daughter of Maulvi Ahmed Ali of Saturia, Barisal. A few years later, in this family was born in Saturia a boy, to be exact on 26th October, 1873, who they named Fazlul Haq. After the birth of his son, Wazed decided to wind up his legal practice in Calcutta and to start it in Barisal. He soon came to be ranked among the top lawyers of the Barisal Bar, and the Government appointed him Senior Government Pleader.

Mohamed Wazed began to take interest in politics, and was elected Vice-chairman of Bakerganj District Board and President of the Barisal Local Board. A promising life was untimely cut short, when Mohamed Wazed died suddenly on 9th February, 1901; his son Fazlul Haq was then twentyeight.

The parents of Fazlul Haq were particular that their son should receive a sound Islamic education at home, so they engaged well known scholars, notably Himayat Husain Choudhery and Maulana Kashmir, from whom he learnt the Holy Quran, Arabic and Persian. Having completed his elementary and religious education under private teachers, Fazlul Haq joined the Barisal Zilla School. Early in his career at school, he proved to be a brilliant boy, especially good in declamation. He passed all his examinations as an experienced athlete clears obstacles in a hurdle-race.

At the age of fourteen, he passed his Entrance Examination, securing first division. In the following year, 1883, he stood first in the Dacca Division in his F.A. Examination from Presidency College, Calcutta. A few years later, he passed his B.A., securing honours in Physics, Chemistry and Mathematics. Passing his M.A. with distinction, he was appointed an examiner in Mathematics by the Calcutta University. Finally, he passed, again with distinction, his Law Degree from the University Law College, Calcutta.

He was not only first class in his studies, but he was also a well known sportsman, being a fine foot-ball, cricket and chess player. An excellent swimmer, he won many prizes in his College. It was his inborn love of sports that was responsible for his becoming the founder-President of the famous Calcutta Mohammadan Sporting Club. In 1900, he was enrolled as an advocate in the Calcutta High Court. It is said that his father, Mohamed Wazied, an eminent lawyer, had refused the brief of a murder case, as he found it to be hopelessly bad. When the accused preferred an appeal against their conviction, they engaged Fazlul Haq to plead the case before the High Court. He was successful in getting them acquitted, on which his father sent to him a enter of appreciation, congratulating him on a brilliant performance.

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His father had left behind rich lands and properties, and after his death Maulvi Fazlul Haq started his legal practice in Barisal. He soon found that the main cause of the back wardness of the Muslims of Bengal was lack of education among them, and from now on he dedicated his whole life to their education and political advancement. He started a magazine, "Balak", and later on another one entitled, "Bharat Suhrid".

His presence was being felt in the political life of Barisal, and he was elected a member of the Bakerganj District Board and soon thereafter a Commissioner of the Barisal Municipality. A little before joining the Calcutta Bar, Fazlul Haq married Khurshid Talat Begum, a daughter of Nawab Syed Mohamed Azam Khan. Her younger brother, Syed Husain, was for some time private secretary to Pandit Motilal Nehru. He was also for some time Editor of the Bombay Chronicle, and then became a Professor at California University. "

At a later stage of his life, Fazlul Haq had no good relations with his wife, Khurshid Begum. She filed a case against Fazlul Haq and obtained a decree for a maintenance allowance of Rs. 500 per month, along with (a decree) of separate residence. Fazlul Haq's house at 88/2 Jhowtalwa Road was assigned to his wife, while he himself shifted to 144-A New Park Street." He was then married to Janatunissa Begum, but she died, and her marriage was not blessed with any children. "Later on he married Khadija Begum, a lady of aristocratic origin from Merut City in 1941, when he was Prime Minister of Bengal. God blessed him with a male child....This lady is the only surviving widow of the departed leader and is the mother of his only son Falzul Haq."

In December, 1906, the annual session of the Mohammadan Educational Conference was convenced at Dacca, prominent among those who attended it were the Aga Khan, Maulana Abul Kalam Azad, Maulana Mohammad Ali, Maulana Shaukat Ali, Maulana Zafar Ali Khan, Nawab Mohsin-ul-Mulk, Nawab Viqar-ul Mulk, and Maulana Hasrat Mohani. As, it was being held in Dacca, Nawab Salimullah Khan had been requested to make all the arrangements to make the conference a success. The Nawab Saheb asked for young and educated and enthusiastic Muslims to offer their services.

Among those recruited for this work, Maulvi Fazlul Haq proved to be the most enthusiastic. He proved his abilities as an experienced organiser at that young age when he was slowly rising to fame as a lawyer and as a young political leader. The Aga Khan presided over the conference, and this conference in fact laid the foundation of the All-India Muslim League, which came into being a few months later. A Committee of four members were appointed to form its constitution, and Fazlul Haq was one of the Joint Secretaries of the Drafting Committee. "Subsequently, Fazlul Haq drafted the constitution along with Nawab Viqar-ul-Mulk and placed it before a representative meeting of the Indian Muslims who unanimously approved and adopted the same."

At about this time, Maulvi Fazlul Haq accepted the post of Deputy Magistrate, his first appointment being at Dacca. His next appointment was at Jamalpur, where due to tension between the two communities, Hindu-Muslim riots broke out in all their fury. Fzalul Haq, unafraid of the risks involved, moved about on the streets, pacifying Hindus and Muslims, and it was mainly due to his efforts that communal harmony was soon restored. His following appointment was at Madripur, when he came to be appointed Assistant Registrar of this department fell vacant, the claim of Fazlul Haq was ignored and a Hindu officer was given this post, to the great charging of Maulvi Fazlul Haq.

This personal grievance, in addition to his keen desire to respond to a public call to work against the annulment of the partition of Bengal; compelled him to resign from Government service and to rejoin the High Court Bar at Calcutta. "Fazlul Haq's rise as a lawyer was meteoric". He was slowly, but surely, rising like a coming titan of the Bar as well as of Muslim

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public life. The Muslims of Calcutta, under the leadership of Maulana Akram Khan and Sirajui Islam, arranged a public reception for Maulvi Fazlul Haq, where fulsome tributes were paid to his for what he had done for the Muslims of Bengal. At this meeting, he pledged that he would spend his whole life in the service of the Muslims of India.

There occurred a vacancy in the Bengal Provincial Council from Dacca Division in 1913. The right of vote was not universal, but was based on property qualification and, therefore, the majority of the voters were Hindu. Already a powerful Hindu leader, Kumar Mahendra Nath Mitra, was in the field, and Fazlul Haq, with his usual abandon, entered the fray as an independent candidate, although, the odds were heavily loaded against him. He worked tirelessly, frequently toured the Division, and swayed his listeners with the sheer brilliance of his oratory.

There was a ring of sincerity and selflessness in the speeches that he made before his voters, and they enabled him to win an easy victory over his powerful Hindu rival. His maiden speech in the Council was in the general discussion on the Budget. During the course of his speech, he said, "It seems to me that officials make a very fundamental mistake with regard to the claims of the Mohammadans on the Government. Whether it be the question of State patronage, grant of political right, or privileges, or expenditure from provincial revenue for promoting Mohammadan education, or other matters of special interest to the community....If the officials will not meet the demand in full, there is certain to be discontentment in the community, whether the discontent would be worth the consideration of the Government is a different question."

Pleading for the educational advancement of the Muslims of Bengal, he said, "Not only is the Mohammadan College at Dacca a stern necessity and an act of bare justice to our community but I maintain that the time has come for the establishment of a first grade college of Arts for the Mohammadans in Calcutta....That there is an urgent need for increased hostel accommodation for Mohammadan students is universally accepted. The provision for the teaching of Arabic and Persian in Government aided schools is hopelessly inadequate.

When the elections to the Bengal provincial Muslim League were held in 1913, Nawab Salimullah was elected President and Fazlul Haq General Secretary. Sir Salimullah breathed his last in Calcutta in the early part of 1914, leaving behind Fazlul Haq as his political heir and the natural leader of the Muslims of Bengal. He was a man of wide human sympathies. Although, the Muslim League at that time was mainly concerned with safeguarding the political interests of the Muslims of India, Fazlul Haq started on his own a well organised peasant movement in 1915.

Even while canvassing support for his election to the Council in 1913, he had said that he completely identified himself with the interests of the down-trodded peasants of Bengal and that he would work fearlessly for their regeneration and prosperity. He gave his peasant movement a name, and accordingly Krishak Proja Samities came into existence in many parts of Bengal. A brilliant and powerful speaker in Bengali, the Peasants of Bengal were electrified by his oratory, and they unquestioningly accepted him as their leader. The Krishak Proja Party was a progressive force in Bengal politics, at a time when most of its leaders were interested in politics only as a paying hobby or as a stepping-stone to popularity.

Many leading politicians lent their wholehearted support to Maulvi Fazlul Haq's party, prominent among them being Maulana Akram Khan, Humayun Kabir, Dr. Naresh Chandra Sen Gupta, Abdul Latif Biswas, Maulana Pir Badshah Mian and Abu Hussain Sarkar. The Party held its sessions almost every year, and its appeal went on increasing. By 1924, the Krishak Proja Party had become very power-

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ful, thanks to he untiring efforts of Maulvi Fazlul Haq, presiding over the Party Conference that year, Fazlul Haq said, "Providence has placed in our hands the noblest of ploughs. We will drive the blade deeper in the confident hope that on the furrows we will raise, the sands of time will germinate the seeds of national regeneration." Fazlul Haq launched a dally, *Navjug*, at one time edited by the immortal poet, Nazrul Islam, and it carried the message of the Krishak Proja Party to the peasants all over Bengal.

Under the presidentship of Maulvi Fazlul Haq the annual session of the Bengal Presidency Muslim League was held at Dacca on 13th April, 1914. In his presidential address, he surveyed the entire Indian political scene, with special reference to the problems confronting the Muslims of Bengal. Giving a brief history of annulments of the partition of Bengal, he said, "I wish to tell the officials that while the measure was based on broken pledges, it was sought to be embalmed in other sokemn pledges, which still remain unredeemed."

Deploring the hopelessly inadequate share given to Bengal Muslims in public services, he said, "Besides, it is also necessary that out community should be adequately represented in the various branches of the public service, for otherwise our voice in the councils of Government would be very ineffectual and ineffective. It is, therefore, inevitable that we should fight for a proper share of public appointments for the young men of our community; it is very necessary that we should press our claims strongly." Condemning the reactionary Press Act, he said, "The present Act is a desgrace to the Indian Statute Book." His fearless advocacy of popular causes marked him out clearly as a political leader with an unchallenged future.

In December 1916 was held the crucial Lucknow Session of the All-India Muslim League, under the presidentship of the Quaid-e-Azam. Maulvi Fazlul Haq attended it, as one of the representatives of Bengal. The main problem before the session was the evolve a scheme of reforms, acceptable both to the League and the Congress. Fazlul Haq was all for such a compromise. During the course of his speech, he said, "I believe all thinking men are thoroughly convinced that the key-note of our real progress lied in the goodwill, concord, harmony and co-operation between the two great sister communities.

The true focus of union is centered in their union; and remember, this is a matter which is entirely in our own hands. The Muslims want proper, adequate and effective representation in the council chambers of the country, and in the district and Municipal Boards, a claim which no right-minded Hindu can dispute for a moment."

In order to help poor and deserving Muslim students, Fazlul Haq started in 1912 the Central National Mohammadan Educational Association. It was mainly due to his efforts that the Government of Bengal gave substantial grants to the Association to help Muslim students. He kept on advocating greater facilities to Muslims in the field of education, as a result of which in 1916 were built the Carmichael Hostel and the Taylor Hostel at Calcutta for the Accommodation of Muslim students. Along with H.H. the Aga Khan and Nawab Mohsin-ul-Mulk he has largely contributed to the establishment of the Muslim University at Aligarh in 1920.

He became for the first time Education Minister of Bengal in 1920. In order to remove illiteracy and in order to bring about their advancement in education, he started the Islamia College. At this time, Muslim students had to study Sanskrit in Government High Schools and Colleges in Bengal, as it was said that due to the paucity of Muslim students it was not practical to employ staff to teach them Persian and Arabic. In 1924, as Minister of Education, Maulvi Fazlul Haq got these facilities established for Muslim students, and the study of Persian and Arabic became popular with them. He also created a separate department, espe-

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cially changed with looking after the interests of Muslim students. He ordered that a sufficient number of Muslims be employed in the Department of Education, and that an adequate number of seats be reserved for Muslim students in High schools and Colleges. By his remarkable work, he had made the Muslims of Bengal eternally indebted to him for their educational advancement.

During the Non-Cooperation Movement, political leaders appealed to the students to boycott educational institutions and to completely give up pursuing their education. The farsighted Fazlul Haq strongly advised Muslim students to the contrary, and exhorted them to continue their studies with single-mindedness and not to waste their time in the political controversies of the day.

Fazlul Haq was essentially a man of the masses, and all his policies as Minister of Chief Minister were activated by the consideration of Being helpful and beneficial to the people at large. He was the mouth piece of the peasantry of Bengal, and their undisputed leader. He got the Bengal Cabinets, at different periods, to enact legislation beneficial to the agriculturists. He found that almost all of them were heavily indebted to the Village Sethia or Hindu middlemen.

In 1936, he got enacted the Bengal Agricultural Debtors' Act, where by millions of Muslim peasants were released from the clutches of Hindu usurers. The total debts of the peasants of Bengal amounted to rupees nine hundred crores." Debt Settlement Boards were set up, resulting in immense relief to the peasants of Bengal. To Fazlul Haq also goes the credit for having got the Money Lender's Act passed for the benefit of the teeming millions of our agricultural population, to give them further protection, he was also mainly responsible for the Bengal Tenancy Amendment Act.

In order to examine the land revenue system of Bengal and to recommend ameliorative measures, he appointed a Committee known as the Flood Commission, one of the terms of its reference being to report whether the Zamindari system should be abolished or not. The Commission's report supported the idea, and the Bengal Legislative Assembly accordingly abolished the Zamindari system, to the great relief of the rural masses. "Muslims of Bengal in particular live under a deep obligation to Mr. Fazlul Haq. Had he not heralded the cry for educational, cultural and material prosperity for the Muslim community, they would have been languishing in the darkness of poverty and ignorance for decades to come."

Ever since his first election victory in 1913, when he entered the Bengal Legislative Council, Fazlul Haq scored victory after victory in subsequent elections. He was already a political leader of All-India stature, and the Muslim League invited him to preside over its eleventh session at Delhi in 1918. During the course of his presidential address, "he pleaded that the Caliphate must be determined by the Musalmans themselves, without the intervention of the non-Muslims." This was a gentle hint to the Hindus, including Gandhi, to keep away from the Khilafat question. The holy places of our Faith must also remain immune from non-Muslim influences. He dwelt at length on the political evolution of the Muslims of India. He becomes more and more critical and demands most anxious thought and care.

In my humble opinion, we should invoke divine help and guidance in all sincerity and weakness of heart. Above all, we should renounce any lurking spirit of strife and quarrel with other communities and seek their help and assistance in our troubles and difficulties."

Fazlul Haq was nominated one of the Muslim delegates to the Round Table Conference. He took an active part in the deliberations of the Conference and in the private closed-door negotiations for Hindu-Muslim accord and for India's political advance. In one of his speeches at the Round Table Conference in 1931, he said, "These separate electorates have got a history. They really enable Muslims and others to get

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opportunities for cooperating with other communities in advancing the common interests of the country as a whole." Pleading that Hindus and Muslims should be both enabled to run the Government of the country under the proposed constitution, he said, "All that I plead for is that we should be given opportunities to take our proper share in the administration of the affairs of our country and to be partners with other sections of the community in the civil and administrative life of the Province." Asking the Hindus to be magnanimous, he said, "At the present moment they have got the entire administration in their hands. Our friends should come forward with a generous gesture, give the Muslims a chance to see that they have got friends in the other communities, and that they will be given an equal opportunity to work for the common goal."

As a result of the Round Table Conference, India came to be governed under the Government of India Act, 1935. Then followed elections to the assemblies, and Fazlul Haq scored an easy victory in the Patuakhali constituency, thus becoming a member of the Bengal Legislative Assembly. On the persuasion of the Quaid-e-Azam, Fazlul Haq joined the Muslim League and was elected unanimously leader of the League-Coalition Party, as a result of which he became the first Chief Minister of Bengal in the first half of 1937. Khawaja Nazimuddin and H.S. Suhrawardy were members of his Cabinet. The tenure of his first ministry from 1937 to 1943 may be rightly described as the Golden Age in the annals of Parliamentary Government in Bengal and the period of his real greatness in his long public life.

During this period Fazlul Haq to toured Bihar, Orissa and Assam and succeeded in organising the Muslim League in these provinces and making it into a really powerful political party. He addressed the Muslim League Conference at Lucknow in 1937, at Karachi in 1938, at Cuttack in 1939, and presided over the Madras Provincial Muslim League Conference in 1940.

One of the most important steps that he took as Chief Minister was to issue orders for adequate representation to Muslims in government services. The order said, "The Government of Bengal have decided that....the policy of future recruitment in the public services of the Province will be directed to the attainment and maintenance, as far as possible, of parity in each of the three services between the Muslim and non-Muslim communities in the Province." The Congress Ministries in the provinces where they were in power had meted out unfair treatment to the Muslims, and the Hindus had become intolerant and arrogant towards the Muslims.

As a result, Hindu-Muslim tension prevailed all over India. A communal riot of a serious magnitude broke out in Dacca, and Fazlul Haq, as Chief Minister called a Round Table Conference of Hindu-Muslim leaders on 23rd February, 1940, in Writers' Building in Calcutta. As a result of his efforts, communal harmony was soon restored in the province. Congress rule had made Muslims wiser, and they could easily visualise what was in store for them in an undivided India after the British left. At such a period of our history was held the historic session of the Muslim League at Lahore on 22, 23, 24 March, 1940, presided over by the Quaid-e-Azam.

Fazlul Haq rose to move the historic Pakistan Resolution on the 23rd, and we heard him with rapt attention, often broken by us with long and loud applause, as his oratory rose in crescendo and swept us off our feet. He said that the resolution stated in aunambiguous terms that they were opposed to the idea of federation for India, and they wanted the idea of India's federal constitution to be completely scra ped and abandoned. The Muslims of Bengal, Maulvi Fazlul Haq went on to state, had gone on record recently through their representatives in the Bengal Legislative Assembly that Muslim India would never accept any constitution that was framed without their approval. However, if any constitution was forced on them, they would

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oppose it and make it unworkable. The Muslims, he said, constituted eighty millions, scattered all over India. They were a technical majority in the Punjab and Bengal but not an effective majority.

He vehemently attacked the recent statement of Maulana Abul Kalam Azad that the Muslims should not feel nervous; he characterized the Maulana's statement as un-Islamic. Eighty millions was not a small number, and the Muslims were not afraid. He reminded the Maulana that even in the Punjab and Bengal the position of Muslims was not safe, as their enemies could make political capital out of the weakness of the Muslims in these two provinces, where Muslims could form Governments only in coalition with other parties and interests.

But coalition Governments were the weakest forms of Government known to constitutionalist. To talk of safeguards for Muslims in minority provinces was a mockery, as they had a foretaste of it under Congress Governments in some provinces. He warned the Muslims that if they wanted to succeed, the Muslims all over India must stand united under the leadership of Quaid-e-Azam and under the Muslim League flag.

Fazlul Haq was returned to the Bengal Legislative Assembly in the 1946 election from two constituencies, vindicating his right as a great and popular leader of the masses. When the Congress was invited to nominate its representatives in the interim Government, Maulana Abul Kalam Azad, the Congress President, requested Fazlul Haq to join the Congress and be its nominee in the interim Cabinet. Fazlul Haq declined the offer outright, in spite of his differences at that time with the Muslim League. Bombay and Gujarati Muslim residing in Calcutta met Mr. Fazlul Haq in a deputation in the latter part of September 1946.

In his New Park Street residence and urged upon him to rejoin the Muslim League. They also undertook to persuade Mr. Jinnah to lift the ban imposed upon him. Thereupon, Mr. Fazlul Haq rejoined the Muslim League and Promised to lay down his life and sacrifice his all for the sake of the Muslim League. In the great Calcutta riots he tried his best to restore peace and tranquility and to save the lives and properties of the Muslims. As a lawyer, he defended thousands of Muslims who were accused in the riot cases.

When the partition of India was agree upon between the British Government, the Congress and the Muslim League, the Radcliffe Commission was appointed to demarcate boundaries between the two new countries. Fazlul Haq argued the Muslim case before the Commission for Khulna to be ceded to Pakistan. It was due to his very able advocacy in our case that Khulna was given to Pakistan. "Had he not taken up the case of Khulna.....It would have surely been given to West Bengal...."

On partition, Dacca came to be designated as the capital of East Bengal, and Fazlul Haq migrated from Calcutta to Dacca. On his arrival at Dacca, Fazlul Haq could not arrange any suitable accommodation for himself. One of his admirers at Dacca, however, vacated a flat of his residence at Aulad Hussain Lane Islampur Road for the accommodation of the leader. This kind-hearted man was the late Abdul Quadir Sardar. Fazlul Haq resided there for about a year. Then he found a suitable house at 27, K.M. Das Lane, Tikatuly, which he later on purchased.

When Fazlul Haq migrated to Pakistan after its establishment in 1947, he was already seventyfour. One could have thought that the stormy and useful days of his political career lay far behind and that he would now rest on his oars. But Fazlul Haq was endowed with an unquenchable thirst to work for his people, and so, in spite of his old age, he continued to spend the twilight of his life in the service of Pakistan.

In 1951, he accepted the Advocate-Generalship of East Pakistan. When the elections were taking place to the East Pakistan

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Legislative Assembly, he organised the United Front, an opposition party, and toured the province from one end to the other, in spite of his eighty years. The United Front won a spectacular victory, and Fazlul Haq became the Chief Minister of East Pakistan. He subsequently became Minister of the Interior in the Central Government and Governor of East Pakistan.

In the beginning of 1962, his health was in bad snape, aggravated by an acute attack of Uremia. He was removed to the Dacca Medical College Hospital on 28th March, 1962, where he was at once in the hands of competents doctors. For a time, his health sometimes improved and sometimes deteriorated, and on 25th April the health bulletin issued by his doctors said that the great leader of the masses was in a critical condition and that he was in a state of semi-consciousness.

The end came at 10.40 in the morning of Friday, 27th April, 1962. He who had dominated the political stage for over half a century was no more with us. "The late Mr. Fazlul Haq was a great leader of undivided Bengal and endeared himself to men of all communities by his large heared generosity and patriotism. Both Pakistan and India require man of his vision, sympathy and imagination."

The glorious era has come to an end but left inspiration for us and he will live in our memory for ever. The name A.K. Fazlul Haq has become a household word and there is magic in this name which creates not only thrills but love and veneration for the man. Today we feel that we have lost that thrill and have become orphans. I do not know that to condole the sad demise of that great man, great as a national leader, great as a lawyer, great as an educationist and great as a philanthropist. He was always adored by the people for his largeheartedness. Let us fervently pray for his peace in heaven.

Fazlul Haq wrote about himself, "When chance has raised me to dazzling heights, I have received her gifts with outstretched hands. When she has cast me down from my high pinnacle, I have accepted her buffets without complaint."

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Jaqquim Antonio Fernandes, born in 1889, was a professor of Konkani and freelance journalist.

Jaqquim Antonio Fernandes was a professor of Konkani in the Seminary at Parel, Bombay. He composed two primers for his students. A freelance journalist, he contributed regularly to *Vavraddeanche ixtt* (Workers companion, Goa), Goa Times, Goa Mail and Udentenchem nekhetra (the star of the east). *Amcho Sodyondar* (Our Saviour, 1952) is a book of the Christian gospels in Konkani based on J.M. Bover's Jesus the Messiah.

The translation is almost flawless and a good model of modern prose. It has an appendix of a rich vocabulary of words in Konkani, English and Portuguese. *Konkani nad-xastr* (Konkani phonetics, 1972) is his another painstaking effort to give his students a scientific and clear method of writing and reading the Roman script.

Goychem xetkamot (Goan farming, 1976) was his last contribution published posthumously. The small book includes two beautiful poems, one on the Goan farmers and the other on his birthplace, Candolim.

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Ferreira, Michael Joseph (1938 —)

Michael Ferreira, born in Bombay in 1938, is a leading billiards champion who won the World Crown on three occasions.

The green-baize wizard, Michael Ferreira who is popularly known as "Mike", "Bombay" and "Tiger", was born in Bombay, on 1 October, 1938. Mike who stands 5'-9', and weighs about 190 lbs, is happily married to Fay and has two sons—Pauls and Mark, besides having parents. Mike did his schooling in Darjeeling. Born in a well-to-do family, he is religious, although not superstitious, and has faith in St. Jude who, he believes, has given strength to his right arm. He also adores his mother.

Billiards runs in the Ferreira family from Mike's grandparents days. He was proficient at Cricket, Badminton and some other games at school. When once he was participating in a Badminton Tournament while at school in Darjeeling, his arm started giving him pain. He then handled a billiards cue as his school had a billiards table. He was only 16 then.

After finishing school, he returned to Bombay and continued playing billiards. He put in a lot of hard work and tried to combine it with the skill and natural talent he possessed and, therefore, did not take time to mature into a fine player. He loved taking part in local tournaments and because of the faculty of concentration and determination he had developed, he won many a tournament and attracted the attention of the top-notchers in the game. He won his first State Title in 1961.

In the early sixties, he was one of Bombay's top players. It was here in Bombay, that he came in close touch with the World Champion, Wilson Jones, the Guru of Indian billiards. Mike learnt finer points of the game from the Wilson Jones who helped him polish off the rough edges from his game. He acknowledges with a sense of gratitude the help and inspiration he received from the great player. Ironically enough, when he was barely 27, Mike inflicted defeat on Wilson Jones in the Western India Billiards Championship, held in Bombay and that proved to be the turning point in his career.

Incidentally, he was the first Indian to have got the better of Wilson Jones. Ferreira had already made his international debut in 1964 when he was chosen for the first time to represent India—and what a debut it was, He finished third, behind Wilson Jones who won his second world title and Jack Kernehm—to both of whom he lost by narrow margins.

Again in 1967, Mike represented India in the World Championship held in Colombo and stole the limelight with a huge break of 507, but a leg-injury kept him out of action thereafter. In the London World Championship of 1969, Ferreira went on better and emerged as the joint runner-up setting up a world record break of 629 in the championship to become the first Indian to top the 600 mark.

In 1970, he bagged the first National title and humbled Satish Mohan in the Final. He then entered the World Championship in 1971 but met with no success. Playing for India in 1972 'World Open' in New Zealand, he was the semi-finalist, Bombay was the venue of the World Championship in 1973 and Mike finished a joint runner-up. Although higher honours eluded him, he had the consolation of creating three new world-records in the Championship-10 centuries in two hours, 16 centuries in four hours and match aggregate of 3202.

Again in 1974, he set another World Record session aggregate of 128.4 in the National Championship, out-scoring Bob Marshall's 128.1. The year 1975 saw him winning the runner-up spot in the World Championship held in Auckland where Norman Dagley

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ruled supreme. Undaunted by the last round reverses, Mike worked assiduously and gained self-confidence. In the World Championship held in 1977, at Melbourne, he exhibited superb technique, perfect ball control and supreme confidence, to create history.

He annexed the title to be the second India to become the World Champion. He won the prize for his highest break of 519. Going from strength to strength, he clinched the World Open at Christ-Chruch (New Zealand) scoring World Record session average of 189.9. He then notched up a marathon break of 1149 in the final of the National Championship against Subhash Agarwal in the year 1978.

History was however not to repeat itself in 1979 when playing in the World Championship, Mike could not go beyong the semifinals, although he had won the highest break prize for his 515. Not getting disheartened, Mike played with effortless ease and application to claim the World Championship held in New Delhi in 1981, thus equalling the feat of Wilson Jones.

He established world records of a towering break of 630 and four hour aggregate of 3059. He regained the world championship in 1983 at Malta and was easily the first Indian to claim the coveted World Title for the third time. Indian never had it so good in the world of Billiards then. Michael Ferreira and Subhash Agarwal figured in the finals. It was for the first time in the history of any sport that two Indians played in the final of an international event. The ambitious Mike was desirous of equalling Bob Marshall's World Record of winning World Championship for the fourth time, and fixed his sights on New Delhi last year with great hope.

However, he was off colour and was outclassed and dethroned by Geet Sethi in the semifinals, points position being 2513 : 2379. Eventually, Geet Sethi, the 24 year old wonderboy, took the Billiards world by storm and maintained the high tradition of Wilson Jones and Mike Ferreira by winning the title. Also in the recently concluded Senior National Billiards Championships held at Chandigarh in Feb. '86, Mike could not claim the title. He secured the third spot. This may not be, however, the end of road for him for he might yet again stage a comeback.

Endowed with an impressive and pleasing personality Mike is a fitness fanatic taking regular exercises. By nature and upbringing, he is a cultured and a disciplined person and has refined tastes. From early boyhood, he has been fond of melodious music and literature. He is extremely well-read and has a flair for writing, having excellent command on English language. His speeches keep the audience enthralled. He loves good clothes and likes to wear quality shoes. He has a fascination for tasty food. Mike is a thinker too, and detects the deficiencies of the opponents quickly and plans his game accordingly. He considers that the greatest moment of his career was his scoring the world record break of 1149 and his match against Norman Dagley in 1983 World Championship semi-final as the most memorable. Mike is the recipient of Maharashtra Government's Shiv Chhatrapati Award (1871) and Inid Government's Arjun Award (1972).

Assessing his contribution as a whole, one is convinced that no single sportman in India has done the country so proud. In an International career spanning nearly two decades, Michael Ferreira has won the World Crown on three occasions, holds no less than ten records in amateur billiards and is the only player to have recorded a break of over 1000 in tournament conditions. Ferreira's successes in the game of Billiards, following that of maestro Wilson Jones's have given the game a tremendous fillip in the country.

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Firaq Gorakhpuri (1896 — 1982)

Firaq Gorakhpuri, born in 1896, was a noted Urdu poet and critic who became a literary legend in his own life-time.

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Firaq Gorakhpuri (Urdu) a noted Urdu poet and critic, who was born in a respectable Kayasth family, took his early lessons in Urdu, Persian and Sanskrit from his father Munshi Gorakh Prasad 'Ibrat', a well-known poet and a leading lawyer of Gorakhpur. His real name was Raghupati Sahay. He graduated in 1917 from Allahabad University and was nominated for Civil Service in 1919, but he decided to plunge whole-heartedly into the movement for national freedom led by Mahatma Gandhi. During the mass agitation against the visit of the then Prince of Wales in 1920, he was arrested and kept in Agra and later, in Lucknow jail along with leaders like Motilal Nehru and Jawaharlal Nehru.

On his release in 1922, he was appointed Under Secretary to the Indian National Congress. He, however, left his job in 1927, completed his M.A. in English and taught for a couple of years at Sanatan Dharma College, Kanpur before joining the University of Allahabad in 1930 from where he retired in 1959.

In his personal life, he was an extremely lonely, rather unfortunate, person as he was virtually separated from his wife within a few years of their marriage and his only son commited suicide at a very young age. He lived all alone for over forty years in the university campus. His unique life-style, highly ego-centric public behaviour, alcoholism, and the rejection of the accepted code of the morality, had all created an aura of unconventional behaviour about him.

In fact he had become a literary legend in his own life-time. Inspite of all this people from all walks of life loved to meet him as he was an extra-ordinary conversationalist and his opinions on religion, language, politics and his contemporary writers were always interesting, witty, provocative and controversial.

During his long and rich poetic career spread over sixty years, he wrote more than forty thousand couplets and was ranked as the most dominant figure in the poetry of the contemporary Urdu speaking world. The Government of India decorated him with Padma Bhushan in recognition of his valuable services to the life and literature of the country. His poetic collection *Gullenaghma* (The flowers of the lyric, 1959) earned him the prestigious Sahitya Akademi Award in 1960 and Bharatiya Jnanpith Award in 1969. His other important collections are: *Ruh-e-Kayenaat* (The spirit of the universe, 1945), *Ramz-o-Kinayaat* (Mysteries and allusions, 1946), *Roop* (Collection of his quatrains, 1947) and *Pichli-raat* (The late-night, 1969).

Even though, he tried his hand at different genres of poetry, he found his individual and highly original voice in the forms of ghazal and rubai, which of course, are the most poignant expressions of his creative genius. Over the years, he had developed a reputation of being a vehement opponent of Hindi, but he was deeply inspired and influenced by the writings of great Hindi poets such as Kabir, Tulsi, Raskhan, Surdas, Bihari, etc. In fact, he is the first Urdu poet who has consciously tried to rid Urdu ghazal of the tonality of Persian influence and fill it with the sweet smell of Indian soil and its culture.

Similarly, in the quatrains of *Roop* we come across various aspects of Indian mythology, culture and folklore alongwith a charming evocation of the Indian country-side. It should be noted that he did not do it because he was a Hindu but because he was convinced that alien culture and social content increase aesthetic distance between a poet and his readers. It was this conviction that changed the tone and climate of Urdu poetry and introduced it to new horizons of thought and imagination. Love as we know has been the central motif and an inseparable part of Urdu ghazal ever since its origin.

Firaq's chief contribution in this regard is that he has replaced its basically sensuous and impulsive character by rationality and intelligence. Unlike scores of ghazal writers, the protagonist in his poetry emerges as a practical lover. Since 'love' is to Firaq the highest activity which human beings are capable of, his main

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poetic theme is neither happy nor unhappy love but love as an experience—both ideal and physical. His deep and creative interest in man as an individual and as a part of the society helped him to bring not only new subjects into Urdu poetry but enabled him also to enrich it with a vast new vocabulary and sharply concrete metaphors and images. He has been criticised, often rightly, for committing grammatical errors and violating traditionally accepted patterns of expression but his poetry does achieve more solid meaning and firmer contact with life than rather fragile poetry of most of his contemporaries and predecessors who are otherwise perfect masters of the language.

As a prose-writer too, he is perhaps the most discerning critic of his age. In his book, *Urdu ki ishqiya shairi* (The love-poetry of Urdu), he has redefined the nature, characteristics and scope of lyrical poetry in the wider socio-cultural context and has convincingly explained the difference between scientific truth and aesthetic experience. His collection of critical essays Andazen (Speculations), is the first attempt of its kind to re-revaluate the contributions of certain masters of Urdu ghazal belonging to the classical tradition. His articles on Mush-afi and Zauq have earned a sort of reputation that can be described as classic of Urdu criticism. Like Croce, he attaches great importance to intuition as the chief source of all art.

His critical system is based upon the communication of the poet's experience. Because of it, therefore, he is often described as an impressionist, but his criticism is mostly evaluative and objective. Besides, he is a firm believer in the autonomy of art and does not subordinate poetry to religion, morality or politics. His elaborate views in this regard are contained in the collection of his letters, *Man Anam* (whatever I am), addressed to Mohd. Tufail.

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Firodiya, Kundanmal Sobhachand (1885 — 1968)

Kundalmal Sobhachand Firodiya, born in the Ahmednagar district in 1885, was a leading freedom fighter and social activist.

Kundalmal Sobhachand Firodiya was born on 12 November 1885 in the Ahmednagar district of Maharashtra. His father Sobhachand and mother Sadabai belonged to a comfortably placed Rajasthani Jain family engaged in commerce. He was married in 1904 to Baijabai, daughter of Kothari-Gandhi of Ahmednagar, and had five children.

He was educated in Ahmednagar up to the Matriculation which he passed in 1903. He then took his Bachelor's degree from Fergusson College, in 1908, followed by the LL.B. degree. During this period, he was much influenced by Lokmanya Tilak with whom he came into close contact. His future attitudes were moulded by Tilak's radicalism, He was also influenced by his High School teacher. M.M. Joshi, who helped to form his character general. In spiritual matters, he was guided towards a progressive religious outlook by the Jain muni, Acharya Jawaharlal.

Firodiya started his political career during his student days in Poona, joining various activities organised by Lokamanya Tilak. In 1916, he became a member of the Indian National Congress in Ahmednagar as a supporter of the Tilak group. After Tilak's death, he became a follower of Gandhi. His active participation in the Congress movement brought him to the top in the district organisation of the

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party. He was elected Secretary of the Ahmednagar district unit in 1920 and also the A.I.C.C. (1920-1921). He went on to become Chairman of the Ahmednagar District Congress Committee from 1931 to 1936, and also became a member of the Maharashtra Pradesh Congress Committee. He took an active part in local government and became the Chairman of the Ahmednagar Municipality.

In 1946, he was elected to the Bombay Legislative Assembly and had the honour of serving as the Speaker of the Assembly from 1946 to 1952. In 1956, he retired from active political life and joined the Sarvodaya movement, of which he became a devoted worker. Besides these political activities, Firodiya, played an important role in journalism. He was editor, from 1927 to 1931, of the *Deshbandhu*, published from Ahmednagar. His interest in education led him to become one of the founder-members of the Rashtriya School at Ahmednagar.

The influence of Tilak and later of Mahatma Gandhi led him towards progressive thinking. He believed in the equality of all humanity, the equality of all religions, and the superfluity of rituals. He was opposed to the caste system. In education, he supported modern technological education, but insisted on a firm basis of Indian tradition and culture in the schools. He also supported Gandhi's scheme of basic education. Nationalism, to him, meant unity of all Indians, and was against regionalism. He always took part in constitutional and non-violent movements in the freedom struggle. Some of his contemporaries claim that he was a member of a secret society. Firodiya, however, denied this.

He had no hatred for the British as individuals and admired their system of government, but felt that they were bad rulers, and that economically they exploited India. For improving India's economic condition, he felt that a mixed economy was best and that more emphasis should be placed on the development of cottage industries.

Firodiya played an important role in the national movement by contributing towards its growth in his district and by leading party members towards a progressive national outlook.

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Firoz Khan Noon (Sir) (1893 —)

Firoz Khan Noon, born at Hamoka in West Punjab in 1893, was a prominent personality of the separatist movement and minister of Pakistan.

Firoz Khan Noon was born on 7 May 1893 in the village of Hamoka in West Punjab (now in Pakistan). His forefathers were originally from Rajputana and had migrated to the Punjab during the early days of the Muslim rule in India, embracing Islam at the hand of the famous Muslim saint, Shaikh Farid of Pakpatan.

By the end of the 19th century, the Noon family was "among the most distinguished families in the province by virtue of the official position of its members as well as their large holdings in the land." Sir Firoz's father, Malik Muhammad Hayat Khan Noon, after receiving his education at Aitchison College, Lahore, joined the Punjab Provincial Service and retired as a Commissioner in 1931. He was honoured with the titles of Nawab (1923) and C.S.I. (1932).

Firoz Khan Noon was first married in 1914 to one of his cousins, the daughter of Khan Bahadur Malik Sher Muhammad Khan. For the second time (1945) he married an English lady, Elizabeth, who later came to be known as Lady Viqarun-Nisa Noon.

Firoz Khan Noon's schooling, after the

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necessary religious education at home, began in 1902. He studied at Aitchison College from 1905 to 1912. Afterwards, he went to England and returned in 1917 after obtaining his B.A. in History from Oxford and LL.B. from London. For a short period of three years he practised law at Sargodha. In 1920, giving up his practice, he contested for and won a seat in the Punjab Legislative Assembly.

In the Unionist Ministry of the Punjab, he was appointed Minister for Local Self-Government, Medical and Health (1927-31), and later Minister for Education (1931-36). Afterwards, he was appointed the High Commissioner for India in London (1936-41), Labour Member in the Governor-General's Executive Council (1941-42), and finally Defence Member in the same Council (1942-45).

By his upbringing and political training Sir Firoz Khan Noon was against such political activities which might threaten the law and order. He wanted India to be independent through negotiations and compromises. Once he was convinced that no settlement was possible between the Congress and the Muslim League he proposed that India might be divided into five Dominions under the British: (1) Bengal and Assam; (2) the Central provinces, the United Provinces and Berar; (3) Madras; (4) Bombay; and (5) Punjab Baluchistan, Sind and NWFP.

In the late thirties he had started contemplating to reorganise the Unionist Party in a way that it would gradually be transformed into a 'Muslim' party. Its leader, Sir Fazl-i-Hussain, however, did not encourage him. Thus Sir Firoz Khan Noon associated himself with the Muslim League, and in 1946, following the order of the High Command, renounced his titles, K.C.S.I. (1933) and K.C.I.E. (1937). In 1947, he toured the Middle Eastern countries as a special emissary of Jinnah.

In Pakistan, Firoz Khan Noon was a Member of the Pakistan Constituent Assembly, and Punjab Legislative Assembly (1947-50); Governor of East Pakistan (1950-53); Chief Minister of Punjab (1953-55); Minister of Foreign Affairs (1955-57); and Prime Minister of Pakistan (December 1957-October 1958).

Sir Firoz Khan Noon's publications include 'Canada and India' (1939); 'India Illustrated' (1940); 'Wisdom from Fools', a children's book (1940); 'Scented Dust', a novel on the life of a prostitute (1941); and 'From Memory: An Autobiography' (1966).

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Fletcher, A.L. (1909 — 1974)

A.L. Fletcher, born in Kerala 1909, was a good administrator. He devoted his time in socio-cultural activities.

Anthony Leocadia Fletcher, son of Mr. Peter Fletcher and Mrs. Helen Fletcher, was born on 9 December, 1909 in a Christian family of Kerala. His wife's name is Patricia. They have a son and two daughters. Fletcher was a brilliant student all through his career. He stood first in the B.Sc. from the Nagpur University. He also passed his M.Sc. in Physics from the same University. In 1933, he qualified for the highest competitive examination, the Indian Civil Serivice, held in London.

Flether started his public career in 1933 and continued till 1974. Both—his first and the last—appointments were made at Hissar as Deputy Commissioner in 1933 and the Vice-Chancellor, Haryana Agricultural University in

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1970. From 1933-47, he worked as Deputy Commissioner and District Sessions Judge at a number of places in the united Punjab. From 1947-58, Fletcher continued to work in Punjab as Secretary and Commissioner in different departments.

In 1958, Fletcher volunteered to work for the Dandakaranya Project. The jungles, the tigers, and the inconveniences of a life, removed from the luxuries of modern civilization which would have dampened the lesser souls, only inspired him to work for the benefit of displaced persons from East Bengal. He remained undeterred by the difficulties of living in jungles. As a matter of fact, he was fascinated by the job which he had undertaken as Chief Administrator of the multipurpose Dandakarnaya Project.

In 1960, Fletcher returned to Punjab to take up another challenging assignment as Financial Commissioner, Development and Revenue. He was responsible for the establishment of *Panchayati Raj*. Under this programme the training was provided to *panches*, *sarpanches*, members of *panchayat samitis and zila parishads*, B.D.Os, Extension officers, S.D.Os, D.Cs, and Commissioners for their respective role in the *Panchayati Raj*.

In 1970, Fletcher became the Founder-Vice-Chancellor of Haryana Agricultural University, Hissar. Under his valued guidance the University made rapid progress in all aspects. The beautiful campus, the green lawns, the attractive children's part, etc., are an outcome of his acumen. Thanks to his insight and single-minded devotion, today the Haryana Agricultural University is known as one of the best agricultural universities in the country.

In the beginning of 1974 Fletcher retired from the public service. He had been ailing since March 1974 when he had a paralytic stroke and repeated heart attacks. He was listening to the radio when he suddenly collapsed in the morning of 14 December, 1974 in his chair. He left behind his wife and three children.

Fletcher was a man of varied interests. He was a distinguished sportsman. He captained and represented his college in hockey, tennis and athletics. He was responsible for starting the Mountaineering Institute, Manali; the Lake Club, Chandigarh and several other institutions connected with the promotion of sports and outdoor pursuits. It was his abiding interest in sports and extra-curricular activities which inspired him to establish the Sports College and Giri Centre for students' welfare and activities at Haryana Agricultural University. The Giri Centre would in fact be a fitting tribute to the work and planning of the man who wanted everything to be nothing less than the best.

Fletcher had been the Secretary of Sports Department, Punjab and a member of the governing body of the National Institute of Sports. He reorganised the sports in Punjab and prepared coaching programme for different states of India. His recreational interests were manifold including trekking, mountaineering, shooting, riding, tent-pegging, squash and golf.

Throughout his public career, Fletcher strove hard to serve the cause of rural population. His work in providing relief to the flood-stricken villages of Punjab in 1956 is gratefully remembered even today. Drought-stricken areas also received his attention in full measures and he organised relief and relief works on a scale unknown before or thereafter. 'To be an instrument for effective service to the poor farmer' was the main mission of Fletcher while establishing the Haryana Agricultural University. He provided more and more facilities to the *Krishi Gyan Kendras* opened in different districts in Haryana.

Fletcher had visited numerous villages on horse-back, on foot, by motor-boat, and by jet-boat, during the period of his service. By these visits he studied the prevailing condition of the rural people and devised effective means to help them. Perhaps, Fletcher had physically visited more villages than any other I.C.S. officer in recent times.

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Fletcher was a man of cosmopolitan outlook, courage, vision, imagination and, above all, he revelled in taking up new challenges. He had a chequered career in the service of the people spanning over four decades.

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Firuz Shah Tughluk (1307 — 1308)

Firuz Shah was a great Muslim ruler of India who humanized the government and softened the code of punishment.

Firuz Shah Tughluk was the son of *Sipahsalar* Radjab, younger brother of Ghiyath al-Din Tughluk Shah, and Bibi Na'ila, daughter of a Hindu zamindar of the Bhatti tribe of southern Punjab. (No contemporary or later Persian source uses 'Tughluk' with Firuz Shah's name. The addition of 'Tughluk' after his name is a modern innovation, convenient but inaccurate.) During the reign of Muhammad B. Tughluk, Firuz occupied the high position of Na'ib Amir Hadjib and played an important part in the affairs of state.

On the death of Muhammad b. Tughluk near Thattha in Sind in Muharram 752/March 1351, Firuz was elected to the throne by the nobles and notables (including several influential religious leaders) present in the imperial camp. He had no difficulty in over-coming the opposition of Khawadja Djahan Ahmad Ayaz, the *wazir* of the late Sultan, at Delhi.

Despite his pacific temperament, Firuz Shah was not without imperial ambitions. He had a keen desire to regain the provinces lost during the previous reign. The two successive campaigns he led to Bengal (754—5/1353—54 and 760—2/1359—61) gained practically nothing. His prolonged and costly expedition against the Samma chiefs of Thattha (767-8/1366-7) resulted only in the extension of his suzerainty to the distant province, as did his invasion of Kangra (764/1363).

As a general Firuz Shah was thoroughly incompetent: his conduct of war suffered from his professed desire to avoid all bloodshed and his vacillating judgement. It was therefore fortunate that he did not go ahead with a projected invasion of the Deccan (prob. 764/1363) and that sometime later, on the advice of his *wazir*, Khan Djahan, he resolved not to undertake any further expeditions.

Firuz Shah ordered a new revenue survey of the empire. He followed a liberal agrarian policy, levying only one-fifth of the produce as revenue. He issued orders to his revenue staff to deal leniently with the peasants. He dug several canals and numerous irrigation wells. The resulting extension of cultivation, apart from benefiting the peasantry, contributed to a cheaper and more plentiful supply of foodgrains in the urban areas. Firuz Shah abolished twenty-nine taxes, most of which were urban cesses; the measure benefited the small shopkeeper, the artisan and the craftsman.

Firuz Shah humanized the government and softened the code of punishment. But his benevolence often bordered upon weakness. He granted big ikta's to his nobles leaving them practically free to manage these estates as they chose. The measure enriched the nobles and impoverished the state. Firuz Shah failed to check corruption in the administration. Indeed, some of his own measures contributed to corruption and inefficiency.

The Sultan's weakness was to some extent balanced by the wisdom and firmness of his *wazir*, Khan Djahan Makbul (a convert, from Telingana in South India), whom he trusted implicitly and who served him with rare loyalty. Another buttress which Firuz Shah built up to offset his weakness was the large body of personal slaves he acquired and maintained. These

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slaves, known as the *Bandagan-i Firuz Shahi*, though loyal to their master, created much trouble towards the end of the Sultan's reign and after his death.

In religious matters Firuz Shah was strongly orthodox. He suppressed extremist sectarian manifestations and outbreaks of what he considered heretical movements in his kingdom. On the advice of the 'ulama' (whom he frequently consulted), he extended djizya to the Brahmans, who had so far been exempt from the tax, though he allowed them to pay it at the lowest rate. Firuz Shah was the last Sultan of Delhi to receive investiture from the 'Abbasid caliph, himself by now a powerless pensionary in Cairo.

Firuz Shah was a prolific builder. He founded several towns, including a new city of Delhi named Firuzabad, and Djawnpur, named after his late imperial cousin Djawna Khan alias Muhammad b. Tughluk. He built many mosques, *madrasas* and other royal and public edifices. Architecturally his buildings, though possessing a conspicuous style, were not of a high order. He also showed interest in preserving old monuments and repaired many of these, including the Kutb Minar.

His transplanting of two Asokan pillars from their original sites to the city of Delhi was a creditable feat of medieval engineering. The operation in all its phases—the uprooting of the pillars, transporting them across the river Djamuna and refixing them in the sites where they stand to this day-is described in elaborate detail in the *Sirat-i Firuz Shahi* (see *ASI Memories*, no, 52, cited in Bibl, below). The many gardens Firuz Shah laid out around Delhi substantially increased the supply of flowers and fruits to the city.

Firuz Shah died in Ramadan 790/ September 1388 and lies buried in a simple dignified mausoleum at the Hawd Khass outside Delhi. The ease and plenty of his reign, the widespread distribution of charity, the corruption in the civil as well as the military administration, and the very peace and tranquility which made the people "forget the profession of arms" ('Afif), sapped the vigour of the ruling community and thereby contributed to the rapid decline of the Sultanate after him. The invasion of Timur a decade after the Sultan's death only hastened the process of decay which had already begun.

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Furtado, Joseph (20th Century)

Joseph Furtado is a Goan lyric poet in English. His plain songs, simplicities and homespun humanity cumu-

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latively present a way of speech and a way of life.

Joseph Furtado is a Goan lyric poet in English. His *Poems* (1901) and *Lays of Old Goa* (1910) were followed by *A Goan Fiddler* (1927) which, Edmund Gosse thought, achieved "spontaneously the attitude which Wordsworth had consciously to cultivate". Furtado had an aptitude for the ballad-form, and could impart to his verses the lilt and the lyrical-cum-dramatic quality that is peculiar to the genre. *The Desterrado* (1929) was welcomed for its radiant and childlike innocence, while *Songs in Exile* (1938) revealed at once Furtado's sense of the Catholic tradition and his own unblemished taste for life.

Furtado's songs, with their directness, integrity and disarming ease of utterance are a far cry, indeed, from the contemporary experiments in obscurity and excessive orgies of sophistication. Furtado had his roots in his village in Goa and, although he had to leave it in his search for a living, the exile's heart was never far from his ancestral moorings. He could hardly help constrasting country and urban mores, and he often surrendered to a nostalgia that found expression in some of his lyrics.

His range was rather limited, but within those limits he constantly rings changes, and thus love poems and nature poems jostle with humorous, reflective and patriotic poems. His plain songs, simplicities and homespun humanity cumulatively present a way of speech and a way of life that were characteristic of a time that is no more. While the enchantment has faded away, one's memories fondly return,and one's eyes are filled with tears! Furtado also published a piece of historical fiction, *Golden Goa* (1938) telling the tragic story of Tulsibai and evoking the horrors of the inquisition.

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Gadage Baba (1876 — 1956)

Gadage Baba, born at Shengaon in Daryapur district in 1876, was a unique personality, combining in him infinite compassion, mystic devotion and a burning spirit of activism to serve the masses.

Gadage Baba, by which name he became popularly known in Maharashtra, was born at Shengaon in District Daryapur, (Maharashtra) in 1876. His original name was Debu or Debuji. His father's name was Zingaraji and his mother's Sakhu. They were washermen by caste but their occupation was agriculture. Debu's father died in 1884, when Debu was only eight years old. The small piece of land that his father owned came under a mortgage and was taken over by the creditor (*Sahukar*), thus leaving Debu and his family without any means of lovelihood. Debu, with his mother, therefore went to live with his maternal uncle named Chandrabhan who owned and cultivated some 55 acres of land in a village named Hapure in Akola district, Maharashtra.

Debu, in his boyhood, was entrusted among other things with the work of tending the cattle. While tending the cattle, Debu was found to be exceptionally kind to them and took care to protect them from insects and flies. During his spare time, he used to gather around him a band of urchins and used to sing with them '*bhajanas*', i.e. songs of saints. He had no school education and remained almost illiterate.

Debu got married with Kuntabai, when he was only fifteen. He was a man of very keen and intelligent observation and, through his direct intimate contact with the villagers, gained firsthand knowledge of the dire poverty of the common peasants and other village communities and their superstitions and backward social conditions.

His mind rebelled against these conditions and he boldly showed the way to reform. When his first child, a daughter, was born, the senior members of his family wanted to celebrate the event according to their traditional custom by feeding the villagers with a feast of liquor and mutton.

Debu courageously stood up against all his kith and kin and banned the use of liquor and mutton, celebrating the domestic ceremony by preparing and distributing simple, vegetarian food to the gathering to which he had invited the poorest folk including the disabled and the infirm of the village. Debu had in all two daughters and two sons.

As Debu grew into manhood he got disgusted with worldly things and wanted to search for God. At the same time, the revolt in his mind against the appalling poverty, superstitions and backward social conditions grew in intensity and he burned with a passion to eradicate these evils. He made up his mind that the service of God lay in and through the service of society.

At last, he took the decision of his life to leave his home. He accordingly left his home on 1 February 1905 and never returned the settle back into the life of a householder. Clad in a ragged loincloth and a tattered motley shirt of

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coloured pieces or rags sewn together (which clothing is called in Marathi Godhadi' and gave him his nick name 'Godhade Baba'), he took with him only one bamboo-stick and an earthen bowl (which in Marathi is called 'Gadage' and gave him his famous nick name 'Gadage Baba') and trekked on foot from village to village, from one farmstead to another, meeting, helping and addressing ordinary village folk throughout Maharashtra. Debu thus became Shri Gadage Baba, the beloved idol of the masses who swayed their minds for nearly 50 years until his death on 20 December 1956.

In his itinerary, Gadage Baba visited pilgrim centres, such as Pandharpur, Nasik and Alandi where the masses gathered in their thousands, and held in their presence what are called 'Bhajanas' or 'Kirtanas', a sort of religious and social discourses, in which he discussed his gospel of a new way of life. He preached that God is one, and loving all His creatures, man and beast, was the only way to attain Him. He opposed tooth and nail caste-distinctions, untouchability, child-marriage, killing of animals, such as the goat and the cock in offering to gods and drinking liquor, and impressed on the audience the importance of the habits of cleanliness and righteous living.

The way of his discourses was most telling, as the language in which he addressed was the village dialect which directly appealed to the masses. His discourses were enlivened by a wealth of anecdotes from his vast repertory of experience of village life and by epigrams and parables and were interspersed with apt verses and songs from the literature of Maharashtrian saints, especially of Tukaram. Not only did he preach but he also took the broom and the spade in his hands and swept and cleaned the unclean surroundings, thus giving object-lessons in cleanliness and sanitation.

He was successful in collecting during his itinerant life about 25 lakhs of rupees from the rich and the poor which he spent in building, at pilgrim-centres, such as Pandharpur, Nasik, Dehu, Alandi, Poona and Bombay, free caravanserais, water fountains and lodgings with free board for the backward people, and also Pinjrapoies for old and disabled animals.

The following episodes from his life will indicate the profoundly rational and at the same time devout attitude which characterized and pervaded his way of life.

While he was discoursing at a mass meeting, he received a telegram about the death of his son. He continued the discourse with undisturbed calm, using the occasion of the bereavement for a new topic for his sermon in which he quoted a verse from Tukaram: "Crores and crores have died in this way. Why should I then weep for only one among them?"

Once Gadage Baba was resting with his disciples in a deserted wayside temple. They saw a dog urinating on the idol inside the temple. One of the disciples, annoyed at this sacrilege, hurdled a stone at the dog. Gadage Baba humorously assuaged the annoyance of his disciple through the following conversation:

Gadage Baba: "Who made the idol of God?"
Disciple: "Man."
Gadage Baba: "Who made man?"
Disciple: "God made man."
Gadage Baba: "Why should then man have the audacity to make an idol of God?"

Gadage Baba was a unique personality, combining in him infinite compassion, mystic devotion and a burning spirit of activism to serve the masses.

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Gadana Kesodasa (1553 — 1662)

Gadana Kesodasa, born in 1553, was an eminent Rajasthani court poet.

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The special feature of this poem is the metaphorical description.

Gadana Kesodasa was the son of Sadamala, who was introduced to the court of Maharaja Sura Sinha of Jodhpur by Govind Bhati and was granted the village, Chindiya. Like his father, Kesodasa also enjoyed the patronage of Maharaja Gaja Sinha, son of Sura Sinha and got an award of a 'Lakha pasava' from him.

The dates of his birth and death are a matter of controversy, yet they can be put roughly between 1553-58 to 1662-63. On the death of Amara Sinha Rathoda at Agra in 1644, the poet composed poems in his praise. His known works are: *Gajaguna rupaka bandha* composed in about 1625 in honour of Gaja Sinha's bravery and victory in the south, in 'duha', 'kavitta', 'gaha', 'adilla' and other metres, numbering about one thousand.

The special feature of this poem is the metaphorical description of the army in terms of the Nath Jogis and the use of Hath yoga terminology. Nisani Vivekavara in 28 pieces with Vedantic outlook, *Rava Amara Sinha ra duha* a historical poem, *Chhanda Mahadevaji ra* in 23 stanzas in honour of Lord Shiva, Chhanda Shri Gorakhnathaji, a devotional poem in praise of Gorakhanath, are some of his important works. He also wrote 5 *soraths* on Ratana Sinha Hada of Bundi and several 'dingal gits' on various contemporary heroes which are very appealing.

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Gadana Sivadasa (15th Century)

Gadana Sividasa was an eminent *charana* poet of medieaval Rajasthani literature.

Gadana Sividasa, a charana poet of the Gadana sub-caste of the 15th century, wrote *Achaladasa Khichi ri vachanika* (1443) to commemorate the heroic deeds of Raja Achaladasa of Gagaronaga (Kota). When Hussanga Gauri of Malava, attacked Gagaronagadha in 1423 the poet was present in the fort.

The poem which has been written both in poetic prose and verse, describes the warriors in the battle, the composition of the armies, details of the battle, the 'jauhara' (the self-immolation of ladies in the fire) and the end of the battle.

The metres used are 'duha', 'kundaliya', 'gatha', 'rasavala' and 'kavitta'. There are internal and external rhyming terminations in the prose. The poem is easy to understand and appreciate and carries much historical as well as poetic and linguistic importance.

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Gadanayaka, Radhamohana (1911 —)

Radhamohana Gadanayaka, born in 1911, is a popular lyricist and balladist in modern Oriya literature.

Radhamohana Gadanayaka is a lyricist and balladist in modern Oriya literature. He is well acquainted with other languages also like Sanskrit, Bengali and English. He started working as a Production Officer in the Directorate of Education of Orissa, but did not continue for long. Gadanayaka always wanted to be a free man without any bondage so that he could be a sincere and dedicated poet.

In 1925, he stated, his poetic career by writing a poem in *Gadajata basini*, a journal of that time. His early poems are collected in

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Banarajinila (The forest's blue, 1968, written during 1925-28). But his collection, *Kabyanayika* (Poetry, the heroine, 1945) established him as one of the leading poets of the day. In the poem 'Kabi neba pam basana mora' (My aspiration to be a poet) he narrates the objective of his poetic vision. Prior to this, he translated *Sohrab* and *Rustum* of Arnold and *Meghaduta* (The cloud messenger) of Kalidasa into Oriya successfully. His poetic drama *Kalidasa* (1940) is based on the life and achievement of the great poet.

The poet's other books like *Utkalika* (Stories of Utkal, 1945), *Smaranika* (Stories of remembrance, 1950), *Kaishorika* (Stories of adolesence) and *Samukara swapna* (Dream of an oystershell, 1961) are fine collections of ballads. As a ballad writer, he is next only to Godabarisa Mishra, the noted poet of 'satyabadi' school. His *Pashupakshir Kabya* (Poems of birds and beasts, 1959) is a beautiful collection of ballads on beasts and birds. *Mausumi* (Monsoon, 1951) is a collection of narrative poems which reminds us of Shelley's 'Ode to the West Wind.' In *Dhusara bhumika* (Grey preface, 1960) he narrates the grey stories of the post-independence period.

The poem *Ayi prithi* (Oh, earth) recollects the plentiful days of Prithu, the mythical king described in the *Bhagavata*, when this earth had to become a cow (Kamadhenu) to cater to the needs of the people. *Duiti tahara dena* (His two wings, 1974), a collection of poems, depicts the contemporary scene and happenings of the country. *Surya o andhakara* (The sun and the darkness, 1974), a memorable collection, earned the Sahitya Akademi award for the poet in 1975. Unlike his contemporary, Gadanayaka did not join any camp. He is individualistic in temperament. Being a ballad writer, he has not accepted modernistic approach and technique of poetry.

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Gadde Rangayya Naidu

—See under Rangayya Naidu, Gadde

Gadicherla Harisarvothama Rao

—See under Harisarvothama Rao, Gadicherla

Gadgil, Gangadhar (1923 —)

Gangadhar Gadgil, born in Bombay in 1923, is a versatile writer, who represents the new wave in Marathi literature.

Gangadhar Gadgil is a versatile Marathi writer, particularly famous for his excellent short stories. Born and educated in Bombay (M.A. in Economics and History), he started his career as a lecturer in Economics in Sydneham College, Bombay.

Gadgil has written novels, travelogues, one-act plays, literary criticism, essay, etc., but his reputation rests more on short story than any other genre. He started writing short stories in his college days. His first collection of stories, Manaschitre (1946), only indistinctly reflected

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a 'new attitude' towards literature, as if he did not find proper expression to his new experience: but very soon he was able to do it and his 'new' stories burst forth like a torrent.

Gadgil was representing the 'new wave' that was sweeping over Marathi literature in the forties. Horrors of the second World War, communal riots at the time of independence, and subsequent political flux, dehumanization due to machine age had gradually shaken many fond illusions. We were as if living in a world of make-believe, while the reality was quite different. Sensitive, talented writers gave expression to this disillusionment.

Gadgil was the foremost exponent of the new short story which expressed this new consciousness, and he was the boldest experimenter of the form. A true realist, he negatives illusions and romantic ideals that we hug for comfort. His stories are the expose of the modern life, of self-deceit and brutalities hidden in man. The disillusionment that led him to a cynical attitude towards life, is reflected in his later stories.

His stories are collected in *Manaschitre* (1964), *Kadu ani Goda* (1948), *Navya vata* (1950), *Talawati chandane* (1954), *Vegale Jag* (1958), *Palana* (1961), *Gunakar* (1965), etc. *Gadgilanchya* Katha is a collection of his selected short stories. Gadgil experimented with other forms also.

His first novel *Liliche phool* (1955), psycho-analytical like his stories, depicts the inner conflict of man's sexual impulses. Durdamya is in complete contrast to his other writing. It is a biographical novel on the life of Lokmanya Tilak. Except for Jyotsna ani Jyoti, which was a problematic play for experimental theatre, Gadgil's one-act plays are humorous. His humour is sometimes satirical and crisp, but usually light, occasionally bordering on frivolity. Bandu is his popular humorous hero. *Gopuranchya pradeshat* (1952) is a travelogue covering his travels in South India, while *Sata samundra palikade* (1959) contains the articles on his travels abroad, which carry the stamp of his personality.

His reputation as a critic is no less striking than that as a creative writer. His essays on the theory of creative literature and his evaluation of modern literary works, his exposition of the 'news' story and stout defence of the 'new' forms are included in his two well-known books, *Khadak ani pani* and *Sahityache Mandand.* They are considered as a valuable contribution to modern Marathi criticism. *Ole unha* is a collection of his literary short essays. *Phirkya* is yet another collection of his light essays.

Gadgil has received several honours and awards. He got the first prize in a short story competition of *New York Herald Tribune*, 3 State awards for *Talawatil chandane* (1956), *Ole Unha* (1957) and *Sata samudra palikade* (1960). He also received Rockefeller Foundation Fellowship (1967). He was the Vice-President of Marathi Maha Mandal, Prsident of Marathi Sahitya Sammelan, Raipur. He is also an honourary professor of Marathi in Bombay University.

Gadgil has also written for children. *Lakhuchi-Rojnishi* (1948) and *Amhi aple thor purush honar* (1957) deserve special mention. He is well-known in the world of Economics for his books on that subject, chief among which are *Arthik Prashna ani arth rachana* (1953), *Niyojan ani samriddhi.* He is equally facile in English.

Basically an experimenter, Gadgil has always remained in the forefront of Marathi literary scene. He was the first writer to explore the subconscious region of human mind. His stories dealing with sex, till then a taboo in Marathi literature, evoked bitter controversy. In his first novel *Liliche phool*, he experimented with the 'stream-of-consciousness' technique. His portrayals of dehumanized being of the machine-age were equally powerful and realistic. So, the slice of life, he presented was authentic and genuine. As a critic, he battled with

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his opponents and, thus, dominated the literary stage for almost two decades.

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Gadgil, Narhar Visnu (1896 — 1966)

Narhar Vishnu Gadgil, born at Ratlam in M.P. in 1896, was a great freedom fighter, social reformer, prolific writer and journalist.

Narhar Vishnu Gadgil was born on 10 January 1896 at Ratlam in present-day Madhya Pradesh in a middle-class Chitpavan Brahmin family. His father's name was Vishnu Narayan Gadgil and mother's Radhabai. She came from the Joshi family of Siddhatche. Narayanrao Gadgil started his life as a stage-actor. In 1885, he joined the railway service, retiring in 1915. He worked as a Booking Clerk, Telegraph Clerk, Station Master and finally Traffic Inspector.

The ancestors of the family were rich Zamindars in Wai. But they lost their property during the early British rule. Narhar's mother died early and he was looked after by his aunt, Kashibai Datir, a cousin sister of his father. He was married twice. He first married Anandi Chaphekar in 1920. After her death, he married her cousin, Anasuya Bai, in 1948. She was a medical practitioner.

Belonging to an orthodox Brahmin family, Gadgil's education started with the traditional religious instruction. In 1906, he joined the *Vedic Pathasala*. From there he joined the Nutan Marathi Vidyalaya at Poona. He passed the Matriculation examination in 1914, having failed in an earlier attempt in 1912. He joined the Baroda College for higher studies. In 1915, he came to Poona to join the Fergusson College from where he graduated in 1918. He studied Law in Bombay and got his L.L.B. in 1920.

In his early life Gadgil was deeply influenced by Vinayakrao Apte, Head Master of the Nutan Marathi Vidyalaya of Poona, and Ganesh Vyankatesh Joshi, an eminent scholar and educationist and Lokamanya Bal Gangadhar Tilak. In his later life, he was influenced by Bhaskarrao Tambe. Bapusaheb Gupte, Laxmanrao Apte, N.C. Kelkar, Mahatma Gandhi, Rajendra Prasad, Vallabhbhai Patel, Jawaharlal Nehru and Abul Kalam Azad.

In his autobiography Gadgil frequently refers to Tilak, Mahatma Gandhi and Patel with special attachment and reverence. Ramakrishna Paramhansa and Swami Vivekananda also left a deep impress on his mind and character. He was particularly fond of Vivekananda's writings and Tilak's 'Gita Rahasya'. In his early life, he also loved to read revolutionary literature including the works of V.D. Savarkar.

For a short period Gadgil worked as a teacher in the Tilak Mahavidyalaya at Poona. But from 1920, when he joined the Indian National Congress he himself heart and soul into the nationalist movement. He came to rank as one of the prominent nationalist leaders in Maharashtra. A believer in Gandhian nonviolence, he took part in all the Congress movements from 1921 onwards and courted imprisonment several times. He was in jail for a total period of more than five years.

He, however, differed from Gandhi on many points and disapproved of India getting itself involved in the Khilafat Movement. In later days, he also criticised the rejection of the

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Cripps' Plan by the Congress. As he wrote in his autobiography, acceptance of the plan by the Congress would have trapped the Muslim League and the partition of the country could have been avoided.

For more than three decades since 1921 Gadgil was an office-bearer in the Congress organisation. He was Secretary, Poona District Congress Committee, a member of the All-India Congress Committee and a member of the Indian Legislative Council and later Parliament (1934-57) in which he was also a Whip and Secretary of the Congress Legislature Party for a long period. He was also for some time President of the Maharashtra Pradesh Congress Committee and a Member of the Congress Working Committee.

In 1946, he was appointed a member of the Central Pay Commission, and from 1947 to 1952, he was a Cabinet Minister in the Government of India. From 1958 to 1962, he served as the Governor of Punjab After retirement, he was appointed Vice-Chancellor of the Poona University in 1964. Gadgil was a fluent speaker in English, Marathi and Hindi.

He was also associated with a number of institutions for social welfare. He was elected Secretary of the Sarvajanik Sabha, Poona, in 1923. In 1924, he was one of the founders of the Young Men's Association, Poona. In 1928, he was elected President of the newly founded Maharashtra Youth League, Bombay. In 1929, he became Director, Poona Central Co-operative Bank, and in 1931, he was elected Vice-President of the Poona Municipality.

Gadgil held very liberal views on social reform. He was opposed to the caste system and in 1925, he was actively engaged in improving relations between the Brahmins and Non-Brahmins in Maharashtra. He condemned untouchability as one of the greatest social evils and in 1929, took a prominent part in throwing open the Parvati temple at Poona to all sections of people. He was also keenly interested in improving the condition of women and particularly of the Hindu widows.

Although, a deeply religious man influenced by the writings of medieval Marathi saints, Gadgil had a modern and liberal outlook and did not believe in rituals and conventional religious practices. Gadgil valued the western system of education and wrote in his autobiography that it was this education which created the makers of modern India.

In his economic views Gadgil was highly critical of the British rule which, according to him, was responsible for the increasing poverty of the people. Although, a follower of Gandhi, he favoured industrialisation of the country.

Gadgil was a prolific writer and wrote a large number of articles in Marathi periodicals on politics, economics, law and constitutional development. He wrote under the pseudonym of 'Hanarao'. He also published a large number of books in Marathi, the most important being '*Pathik*' (an autobiography), '*Lal Kilyachya Chayent*' (also autobiographical), '*Kahi Mohra Kahi Moti*' (biographical sketches of some renowned Indian leaders), '*Maze Samakalin*' (also biographical sketches of important leaders), etc.

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Gadgil, Dhananjaya Ramchandra (1901 — 1971)

D.R. Gadgil, born at Nasik in 1901, was an eminent economist, politician and social reformer. His lifelong

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identification with the co-operative movement was well known.

D.R. Gadgil was born on 10 April 1901 in a middle-class Chitpavan Brahmin family at Nasik but spent his childhood and boyhood at Nagpur where his father practised as a prosperous lawyer. He passed his Senior Cambridge examination at the end of 1916 and proceeded directly of Cambridge in 1918 where he passed History Tripos Part I in 1920 and Economics Tripos Part II in 1921. He spent two further years for his M.Litt. degree for which he worked under the supervision of Professor Henderson on a thesis which was subsequently published under the title 'Industrial Evolution in India'.

On return to India in 1928, he spent about a year in the Finance Department of the Government of Bombay. He was launched on his academic career as Principal of the M.T.B. College, Surat, which position he held for five years (1925-30). His marriage in 1927 with Pramila, the only daughter of Rao Bahadur R.R. Kale, a lawyer at Satara and a prominent member of the old Liberal Party, was destined to settle the broad outline of his academic and public life Gadgil agreed to become the first Director of the Gokhale Institute of politics and Economics which was founded in 1930 with the generous donation of one lakh of rupees from his father-in-law.

He retired from the Institute only in 1966 after he had completed sixty-five years of age. The objectives of the Institute were to study the current political and economic problems of the country, which explains how Gadgil turned his back on Economic Theory as such and devoted himself to the collection and study of facts relating to the Indian economy, becoming more of a method-specialist than a subject-specialist.

The volume and variety of Gadgil's written or published output are impressive, running into more than 250 articles, reviews of books, printed speeches, etc. of economic significance; a dozen articles and pamphlets on educational subjects; and more than a score notes and publications on political problems of India like Federation, Linguistic Reorganisation, etc. Reports and Memoranda of Committees with which Gadgil was associated either as a Member or as Chairman and which bear unmistakable evidence of his guidance or initiative run into more than a score.

Although much of his work is only of contemporary interest and reflects faithfully the declared objectives of he Gokhale Institute, his permanent contribution to Indian Economics will be recognised as the methodology of surveys of farms, industries and cities, in a half a dozen of which he himself participated and for which he made the Gokhale Institute and effective instrument. Professor Gadgil's academic eminence received recognition when the Karnataka and Nagpur Universities conferred on him their honorary D.Litt. degrees and the Poona University elected him, though belatedly, its Vice-Chancellor.

Despite an almost cynical strain of the intellectual aristocrat in him, Gadgil's moral and social outlook reflects a consistent espousal of the common man. His life-long identification with the co-operative movement was well known, his championship of rural and small-scale industry, his abiding faith in economic planning and his ill-disguised distrust of big industry and big industrialists. The Government of India set its seal on his whole-hearted commitment to planning by inviting him to become the Deputy Chairman of the Planning Commission in 1967, which position he retained till 1971.

Professor Gadgil was simple and well-disciplined in his private life. He gave indications of radical views on ethics and religion. Not much is known of his political views. It is significant that he looked on Gandhiji as an anti-intellectual and Ambedkar as the towering intellectual of our times. It is more than likely that he both benefited and suffered from the peculiar social environment of Poona which had been his permanent residence since 1930.

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Gadkari, Ram Ganesh (1885 — 1919)

Ram Ganesh Gadkari, born at Ganadevi in the Navasari District in 1885, was a leading Marathi poet and dramatist. He exposed the prevalent social evils.

Ram Ganesh Gadkari was born on 26 May 1885 in a Kayastha Prabhu family at Ganadevi in the Navasari District of the former Baroda State which at present forms part of the Surat district of Gujarat. The Kayastha Prabhus are Kshatriyas. Gadkari's father, Ganesh, was in the Baroda State service. The family was a lower middle-class one. Ram had two brothers, one older and one younger. His father Ganesh died when Ram was only ten. His mother Saraswatibai with her three sons came to Karjat in Kolaba district. For the English education of her sons Saraswatibai came to Poona with them. Owing to poverty, Ram had to take up odd jobs. He passed the matriculation in 1904 as an external student. He failed in the first year college examination which he managed to pass five or six years later.

He worked in the Kirloskar Natak Mandali's dramatic troupe as a teacher of boys (1905-09). Thereafter, he worked on the editorial staff of the Poona daily, *the Jnyanaprakash*, for eighteen months. He avidly read Marathi and English dramas and poems. While working in the Dramatic Company he came in contact with reputed Marathi drama-writers.

He started to write poems, dramas and humorous essays in 1911, and in six years, he achieved topmost popularity and fame. His poems were published under the pseudonym 'Govindraja' and humorous essays under the pseudonym 'Balakram'. Both were hailed with admiration by the public. His long poem 'Murali', depicting Krishna-Radha love, was the best.

In his humorous essays, he exposed to ridicule the prevalent social evils. His first drama- '*Prema-Sanyasa*' (1911), dealt with the problem of re-marriage; and his second, '*Punya-Prabhava*' (1913), Highlighted wife's faithfulness. His '*Ekacha Pyala*' (only one glass) which came out in 1917 was on the evil of drinking and secured greatest popularity. His next drama- '*Bhava Bandhana*' (1918), was of a mediocre quality. Two more dramas, '*Raja-Sanyasa*' and '*Vedyacha Bazar*', which he had started to write remained unfinished. '*Ekacha Pyala*' was staged 259 times in ten years after his death and gave the Dramatic Company an income of two lakhs and thirty-four thousand rupees.

He was self-centered and easy-going. He married two wives, Sitabai (1904) and Ramabai (1917). Though a nationalist and a reformer, he never stirred out of his literary field. Several prominent writers after him became his devotes and published many of his works. Gadkari's contribution to literature has been admiringly reviewed in several publications. No other Marathi writer has been so much written about. He died (23 January 1919) when he was barely thirty-four and did not survive to enjoy this wide popularity.

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Gaekwad, Sayaji Rao III (1863 — 1939)

Sayaji Rao Gaekwad, III, born at Kavlana in Khandesh in 1863, became prince from peasant. Wholly secular his view, he was an admirer of parliamentary form of government, and industrialisation.

Sir Sayaji Rao Gaekwad, III, from a peasant boy to a prince, is the story Sayaji Rao's life. Born on 17 March 1863 in a small village of Kavlana in Khandesh, Sayaji Rao belonged to a collateral branch of the ruling house of the Gaekwad of Baroda. His father Kashi Rao was a descendant of Pratap Rao, one of the sons of Pilaji Rao Gaekwad, the founder of the Gaekwad's dynasty in Baroda. After Pratap Rao's death this branch was completely forgotten.

In 1875, when the ruling Gaekwad Malhar Rao was deposed by the British Government on account of misgovernment and maladministration, the necessity of choosing a new prince brought the Kavlana family into light. Malhar Rao's predecessor and brother, Khande Rao, had loyally stood fast by the side of the British Government during the troubled times of the Revolt of 1857 and among several honours, was given an adoption *sanad*. His widow Maharani Jamnabai was, therefore, called upon to make a choice and she with the help of the Resident, Sir Richard Meade, and the Dewan, T. Madhav Rao, selected Kashi Rao's second son Gopal Rao, then aged 12 years, to be the new Gaekwad. He was now given the name of Sayaji Rao III.

During Sayaji Rao's minority, the Baroda Administration planned for him a course of intensive education. He was to be taught four languages, *viz*, English, Gujarati, Marathi and Urdu from the alphabet onwards. To this were added history, geography and elementary mathematics. This was to be followed by a course of lectures, to be given by the experienced administrators of Baroda headed by the Dewan T. Madhav Rao's 23 lectures expounded the principles on which a liberal and enlightened ruler should base his administration and these went a long way in the formation and personality of Sayaji Rao.

His mother Jamnabai too moulded his attitudes and his English tutor, F.A.H. Elliot, left a deep impress upon the young Maharaja's mind. Before his accession in 1881, he was married to Laxmibai, a princess of Tanjore, who was given the name of Maharani Chimna Bai I (1880). But she died five years later in 1885, and Sayaji Rao married for the second time in that year, Gajrabai. Princess of Dewas, who was now called Chimna Bai II

Fully aware of the fact that he was a Maratha ruler of Gujarat, he identified himself with the people and developed their peculiar cosmopolitan attitude, and progressive, reformist zeal. He chose his Dewans and other senior officials from all over India. They were Hindu, Muslim, Parsi and Christian, and from Gujarat, Bengal or Madras. He frequently toured round his State and went round the world 24 times during the 63 years of his rule.

Most of his European tours were undertaken on account of either his own ill-health or that of other members of the family. But he put these tours to good use as he brought new ides and suitable projects for the betterment of his subjects in Baroda, like Museum, Picture Gallery, Library, Technical School, Women's Home, Schools for the Blind. Deaf and Dumb, new techniques in agriculture and many other ideas. His rich library became the nucleus of today's Central Library of Baroda. His love of sports and club life created such institutions as Hind Vijay Gymkhana and Sayaji Vihar Club.

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Through education and suitable legal provisions, he tried to remove the evils of the caste system, untouchability and handicaps of the backward classes of the society and those experienced by women in Indian society. He put great faith in education and greatly extended facilities for it, he being the first in the whole of India to introduce, in 1906, compulsory and free primary education in his State. The weaker and the backward sections of the society were greater objects of his attention and benevolence.

Though a prince of a native state, an admirer of the English people and in many respects of the English rule in India, he jealously guarded his rights and status even at the cost of annoyance to the Indian Government. The English bureaucracy considered him a 'Patron of Sedition' as he talked to his countrymen on love of the country, Swadeshi, Indian heritage and the need for political reform in India. At one time he even visualised the entire Princely Order giving way to make India a really democratic country after she won her independence.

Though he loudly proclaimed his loyalty to the British Crown as well, he was always suspected of harbouring anti-British ideas and tendencies. His opposition to the 'Curzon Circular' of August 1900, his disagreement with Curzon on the question of Darbar and Imperial Service Troops and the incident of the Delhi Darbar of 1911 at which he was accused of planned and deliberate insult to their Majesties and a certain involvement of his officers with the seditious activities in British India, his association with some institutions having sympathy with the Indian National Congress, and finally his great popularity among the nationalists, earned him the British wrath many a time and bitter attacks in the British press as well.

Wholly secular in his views, an admirer of parliamentary form of government, a believer in industrialisation, an advocate of all-around reform and imbued with love for his country and his people he played a decisive part in the general awakening of the people of India.

In December 1876, Queen Victoria bestowed on him the title of 'Farzand i Khas i Daulat i Inglishia' (own favoured son of British Empire). On December 1887, he was invested with the insignia of G.C.S.I. and in 1917 with the honour of G.C.I.E. After a long and eventful rule of 63 years Sayaji Rao died on 6 February 1939.

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Gahmari, Gopalram (1866 — 1946)

Gopalram Gahmari, born at Gahmar in Ghazipur 1866, was an eminent Hindi poet, essayist, playwright, translator, story-writer and novelist.

Gopalram Gahmari was a Hindi writer born at Gahmar in Ghazipur. He was a poet, essayist, playwright, translator, story-writer and novelist. He started his literary career by translating some Bengali plays into Hindi. But he is remembered today chiefly as a pioneer in the field of detective and crimefication, of which he published about a hundred volumes, most of them in his own monthly called Jasus. He handled the rather complicated plot of crime fiction and it may seem that he caters to popular taste in delicating his characters.

His prose-style is witty and warbles with irony and mirth, which redeems the otherwise conventional crime story. The interest of the reader in the plot of his detective novels is kept up by suspense and curiosity in the manner of the genre 'Whodunit!' The mustery of the crime is finally unravelled and the criminal caught and

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punished. This was morally satisfying to the conventional norms of society. Whereas, the sexual fantasies of his contemporary Kishorilal Goswami were morally disobeying. He also wrote essays on subjects of topical interest.

His style is witty and shows the influence of the celebrated Bengali writer Bankimchandra. Had he not chosen detective fiction as his genre, he would have been an outstanding Hindi prose stylist. Some of his volumes of crime and detective fiction are *Adbhut lash* (1896), *Guptachar* (1899) *Bakasur ki phansi* (1900), *Khuni kaun* (1900), *Double jasus* (1900), *Mayavini(*1901), *Chakkardar Chari* (1901), *Jasus ki bhul* (1901), and *Bhayankar chori* (1901). Some of his short stories of crime and detection have been collected in three volumes; *Triveni, Tin Takhikat* and *Galp panchak.*

He translated five Bengali plays into Hindi: *Vanvir, Vabhruvahan, Deshdasha, Vidyavinod and Chitrangada.* He also translated some domestic novels from Bengali: *Chatur chanchala* (1893), *Bhanumati* (1894), *Nema* (1894), *Naye baby* (1894), *Sas-Patohy*(1899), *Bada bhai* (1900), *Devrani-jethani* (1901), *Do bahin* (1902) and *Tin patohu* (1904).

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Gaidinliu, Rani (1915 --)

Rani Gaidinliu, born in 1915, was a veteran Naga freedom fighter, politician and social worker.

Rani Gaidinliu was born in Jan. 26, 1915. She did not receive any formal education but knew 12 languages. She was a veteran Naga freedom fighter and possessed a good qualities of leadership. She joined the freedom struggle at the age of 13 years, in 1928 and the British government declared rewards for her capture. She became an associate of Jadonang who was hanged in 1931, for his political activities by the British. The Naga queen Gaidinliu assumed the leadership of the movement for Indian independence. She continued to defy the British soldiers from her strong hold in the Trans-Barak basin, and defied all their attempts to capture her. She was imprisoned for life (1932—1946).

But on 17 October, 1932, she was captured by a British army officer during a surprise raid at her hide-out and was sentenced to imprisonment for life. In 1947, she was released after independence but was not allowed to return to Manipur. She retired from active politics but again in 1960, she became active in Naga affairs and remained underground for six years.

Pundit Jawaharlal Nehru then President of Indian National Congress, visited Assam in 1937 and met Gaidinliu in Shillong jail, and at a press conference later, referred to her as the `Rani of the Nagas. He wrote in his article in the *Hindustan Times* dated 18-19th December, 1937, describes the role of Rani Gaidinliu in the Civil Disobedience Movement. He says, Gaidinliu was her name and she was about nineteen. Six years ago when Civil Disobedience blazed over the length and breadth of India, news of Gandhi and the Congress reached her..... She dreamed of freedom.... and she raised the banner of independence. And now she lies in some prison in Assam, wasting her bright young womanhood in dark cells and solitude.... Six years she has been there.

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Since then the title of Rani has been added to her name. In 1974, Prime Minister Indira Gandhi gave Rani a '*Tamrapatra*' in appreciation of her sacrifices for the freedom of the country. She ceaselessly worked for the uplift of the poor and the down trodden people. She became patron of the Akhil Bhartiya Vikas Parishad since 1974 and member of the All, India Hindu Council since 1966. She started a new religious movement called *Keraka*, meaning 'Pure'.

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Gajapati Dev, Krishnachandra (Maharaja) (1892 — 1974)

Gajapati Dev, born at Paralakemidi 1892, was the first chief minister of Orissa. He was a lover of art and literature and founded, the Padmanabha Rangalaya at Paralakemidi, a stage dramas in Orissa.

Maharaja Krishnachandra Gajapati Dev was born at Paralakemidi. His father was Gourachandra Gajapati. The Gajapatis are the descendants from the Ganga dynasty and they ruled in different parts of Orissa. The ancestors of Krishnachandra had been successful rulers of Paralakemidi before the British occupied this region. Krishnachandra had his education in the Rajkumar College at Madras.

He took the responsibility of his zamindari in 1913, when he was just twenty-one. This period was a difficult one. The First World War was knocking at the door and as far as Orissa was concerned there was a growing demand for forming a separate province for the Oriyas. Krishnachandra Gajapati Dev played a magnificent role in dealing with both these problems.

Krishnachandra Gajapati was a lover of art and literature. He founded the Padmanabha Rangalaya to stage dramas at Paralakemidi. This was the first drama stage in Orissa. He encouraged Oriya writers. Most of the writers of the period received financial help from him. The Gajapati Press, working with in the palace of Paralakemidi used to print and publish Oriya books at a nominal cost. Paralakemidi was a border area between two cultural forces—the Oriya and South Indian cultures.

It was a difficult task for Krishnachandra Gajapati Dev to raise the Oriya culture to a reasonable height on the face of opposition from the South Indian culture. Nonetheless, he was successful to create a class of Oriya writers, actors and artists.

He was responsible for a number of educational institutions in southern Orissa. The Boys High School and Girls' High School at Paralakemidi, the high school at Gurandi and Sanskrit College at Paralakemidi were his contributions. But, the biggest educational institutions, founded by him, was the Maharaja College at Paralakemidi. He built up this college as an ideal institution in the whole of the Madras Presidency.

Most of the Oriya students of southern Orissa availed the facilities offered in this college. The Maharaja was liberal in offering financial assistance for lodging and boarding for the deserving and poor students. The Sanskrit College was another centre of attraction for the scholars interested in Sanskritic studies.

Krishnachandra Gajapati Dev was a great champion of the Oriya cause. He had invited the Utkal Sammilani to hold its conference in 1914. This session was presided by the Maharaja of Jeypore, Vikram Dev Barma. From now onwards Krishnachandra Gajapati Dev took

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keen interest to form a separate province for the Oriyas. He attended twice the Round Table Conference in London and pleaded for the Oriyas. Without his efforts, the formation of a separate Oriya province could not have been possible.

In 1936, Orissa became a separate province and it was in fitness of affairs that Krishnachandra Gajapati Dev was the first Prime Minister of Orissa. He was responsible for starting the Orissa High Court. The Utkal University was his brain child. He was a member of the All India Agricultural Commission. He had associated himself in a number of political, economic and cultural societies of the country. He was a keen sportsman and a lover of horse-race. He had his stables in Madras, Bangalore and Nilgiri. His home farm at Paralakemidi was an ideal horticultural organisation. He experimented in scientific methods of agriculture and breeding of animals. A keen cricketer, he lived his entire life in full activity. He was on the Board of Directors of the Rourkela Steel Plant. Few people could have the breadth of interest as he had and fewer could cover up areas of activities as he could.

The Maharaja had lost his wife at an early age. Of the two sons, one had committed suicide. These were tragic blows on his personal life. To forget these personal calamities, he devoted his time in other cultural and political activities. It was a fact that the people of northern Orissa were not supporting the Maharaja. On both occasions when he headed the ministry of Orissa, he had been opposed by the politicians of northern Orissa. He was disappointed by the narrow outlook of such persons and decided to retire from active politics. Towards the end of his career, many offers were made to him, but he declined them. It may be mentioned that Sri Biju Patnayak's father was a great admirer of the Maharaja and was an adviser under him.

The Maharaja had extended his patronage to industries as well. The Gajapati Steel Work at Paralakemidi was his idea. He had salt manufacturing unit at Sumandi and in several other economic enterprises he had taken keen interest. He was a great patriot. Whenever there were occasions to sacrifice for the national cause he was one of the first to donate for National Defence. During the Chinese and Pakistani aggressions he had liberally donated for the National Defence Fund.

In his private and personal life, the Maharaja was a noble soul. He had no sense of pride and treated everyone alike. None returned from his palace empty-handed. He was large-hearted and had sympathy for every one. Due to the noble qualities he had, the people of Orissa, specially of southern Orissa, had great respect for him. He lived in glory and on 2 May, 1974, after a sudden heart attack he died. With him set the glory of Paralakemidi and that of southern Orissa.

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Gajula Lakshmi Nasaru Chetty

—See under Lakshminasaru Chetti, Gajula

Galaganath (1869 — 1941)

Galaganath, born in 1869, was a pioneer Kannada novelist. The heroism of the Indian warriors was a common feature of his novels.

Galaganath, whose real name was Venkatesh Tirako Kulkarni, was a Kannada school teacher who resigned his job to devote himself entirely to writing. He was a pioneer writer who established the Kannada novel as a literary form by his translations of and adaptations from his famous Marathi contemporary, Hari Narayan Apte. Almost all the novels he wrote were either historical or semi-historical. Eight of them deal with Maratha history eight

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with Rajput and three retell the story of the rise, decline and fall of the Vijayanagar empire.

A common feature of these novels is that they celebrate the heroism of the Indian warriors which, whether ending in victory or defeat, was always inspired by patriotism and a concern for the preservation of Hindu culture at a time when both were pitted against the expansionist political domination of the contemporary Muslim rulers. Galaganath adapted Marathi fiction to historical settings of the Kannadigas, but wrote original fiction in conception and theme also.

The Marathi novels picture the successful leadership of Chhatrapati Shivaji against the Mughals and the Adilshahi kings aided by warriors like *Tanaji* (*Kamalakumari*), Netaji palkar (Swarajya *sugandha*), Bhausaheb and Esaji (*Kurukshetra*).

All these, in effect, epitomise the entire history of the Marathas in the Deccan. Their exploits shine against the back ground of the contemporary political uncertainties, the hardships and the humiliations which the Hindus had to suffer at the hands of the Muslims and the patient determination with which they were resisted. Similar in aim but disunited in their efforts because of divided loyalties towards the Mughal rulers, the Rajputs too fought with determination against them.

Whether it is the story of the self-abnegating heroism of the Rana of Mewar (*Sattvasara*) or the fight of the Udaipur rulers against the calculated duplicity of Aurangzeb (*Kshatrateja*) or the heroic liberation of Bundelkhand by Chhatrasala from Mughal hegemony (*Dharmikateja*), the novels throb with the spirit of ardent patriotism and unbending prowess.

Of the three novels pertaining to Vijayanagar history, two (*Kumuduni* and *Karmakathe*) describe the internal feuds and dissensions that led to the disinter gyration of the empire, while the third, (*Madhava Kaunavilasa*), the author's last written original masterpiece, celebrates the establishment of that empire under the inspiration and guidance of Vidyaranya.

Patriotism which is the main substance of all these novels was in tune with the temper of the decades during which India's movement for national freedom was gaining strength and urgency. His very first novel, (*Prabuddha padmanayane, 1898)* was among the very first original novels in Kannada. True to contemporary vogue, it is a tale of an imaginary adventure. Galaganath's novels enjoyed phenomenal popularity and this provided for the novel of the future a wide and ready readership.

A devout Hindu in personal life, Galaganath wrote much else that pertained to the spread of religious faith. Sadbodha Chandrike, the popular monthly he owned and edited, carried all his writing and serialised the novels. His declared aim in writing fiction was both to provide entertainment and underline the values of Hindus culture.

At a time when modern Kannada prose was still in its formative stage, he shaped Kannada as a literary medium and popularised its use in North Karnataka. By his writings Galaganath gave the Kannada novel a stability of form and paved the way for the integration of the two neighbouring states.

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Gambhir Singh Nongaba (d. 1834)

Gambhir Singh was king of Manipur (1825—34), who suffered a great political calamities.

Gambhir Singh, King of Manipur (1825—1834), suffered a great political calamity in 1834. It was a calamity affecting all his subjects and their descendants for ages to come. It

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gave him a terrible shock; but the people had not yet learnt about the calamity. He could not show his face in public nor did he have the courage to let them know the real cause of his harrowing sorrow.

In the resulting despondency, he resolved to abdicate and to go to Vrindaban to pass his last days in complete surrender to God. His shock proved fatal and he died broken-hearted. With these historical facts as the base, the author produced this beautiful work, partly in prose and partly in melodious poetry, dealing with themes of philosophy and statecraft. The reason of Gambhir Singh's extreme sorrow and eventual death is not known, but it says that it made Nara Singh, the regent (1834-44) also sorry. The book remained as a manuscript for more than a century. It was printed in 1967 in Imphal.

After a long and successful reign, Gambhir Singh turned philosophical. He resolved to leave behind all regal power, privilege, pomp and happiness and go to Vrindaban. He sent one of his nobles to Vrindaban to build a temple and a house for him to live in. He then sent for Nara Singh and told him about it. Nobles, Brahmins and ladies of the place tried to dissuade the king but all in vain. After some time, the noble who was sent to Vrindaban returned and reported to the king that he had make a temple and a house by the side of Radhakunda and Shyamakunda near Govardhan. The king, however, fell seriously ill.

He called Nara Singh and asked him to ascend the throne after his death, which Nara Singh politely refused. Nara Singh nobly said that the law of Manipur provided that the king's minor son Chandrakirti should be the king and the dowager queen should rule in the minor king's name. Ghambir Singh told him that a dowager queen had no such right. He then gave a brief discourse on statecraft and committed his minor son, daughter and queen to the care of Nara Singh.

Before Gambhir Singh's cremation, his manor son, Chandrakirti was crowned king at the age of four. Nara Singh became the regent. The dowager queen again offered the throne to Nara Singh, who refused this time also. The book then gives a few achievements of Nara Singh as the regent.

The following specimens (one from his philosophy and the other from his instructions on state craft) are from the book—One's dear wife, one's dear son and daughter all these are like birds spending the night together on the branches of a big tree, they are lum nermen's joint mess in the wood. You cannot forsake your home because you love your friend. What was ordained cannot be evaded.

But there are some essential traits of a King. A king shall be of firm determination and shall control his senses. He shall control egoists, punish the wicked and administer even-handed justice. To be a king is to be like the open sea. The sun's hot rays cannot make the water of the open sea hot. Like that, flattery shall not affect a king's line of action. There shall be no undue favour to persons of importance nor undue patronage to one's relatives.

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Ganapati (16th century)

Ganapati was a famous Gujarati story writer. His story depicts intense love and impediments in the way of the lovers.

Ganapati was a story writer. His one story which earned for him a name is 'Madhavanal Kamkandla dodhak', Madhavanlal, who is an earthly being, is the hero, and Kamkandla, the heroine, is a celestial being. The story depicts their intense love and the impediments in the

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way of the upon of the lovers. As this is a love story, the poem begins with a prayer to god of love, which is non-traditional, because all traditional, poems start with the prayer to Ganapati, the elephant-headed deity.

The pangs of separation are vividly described and the poet has taken recourse to 'baramas' a describing. The enhancement of pangs, month by month, for eleven months and it culminates in the union of lovers in the twelfth month. The tragic sentiment is replaced by the erotic sentiment. The heroine being a lady of the upper world, the mysterious element is cleverly woven which makes the story interesting. As the name of the poem suggests, it is written in *doha metre*. The language of the poem is highly ornamental.

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Ganapati, Pilaka Sastri (1911 —)

Ganapati Pilaka Sastri, born in 1911, is an eminent Telugu poet, editor and novelist.

Ganapati Pilaka Sastri is a Telugu poet and novelist. Educated in the Oriental College, Vizianagaram, and well-read in Sanskrit, Telugu and English, he passed the Sahitya Vidya Pravina, the Ubhaya Bhasha Pravina examinations and graduated with an Oriental language degree of the Andhra University. He taught in the Andhra Yuvati Sanskrit College (1933-37) and the Viresalingam High School (1937-46), Rajahmundry.

Starting his literary career in Telugu as a lyrical poet with *Ratnopaharam* (1943), *Vibhrantamarukam* (1946), *Manidipika* (1954) and a member of the Navya Sahitya Parishad, he worked as sub-editor in the *Andhra Patrika* daily (1949-64) and later in the *Andhra Prabha weekly* (1964-71). With his stories *Prachina gathalahari* (The stream of ancient stories) published in two volumes (1960,1962) which were stories retold from Kalhana's Rajatarangini.

He emerged as a fiction-writer. His *Visala netralu, (1964)* an ancedcote of Ramanujacharya's time, is woven into a beautiful novel on the sublimation of erotic love. The novel received the A.P. Sahitya Akademi award. A romanticist to the core, Sastri's forte as a novelist, is his picturesque delineation of a bygone age. *Kashmira pattamahisi* (1967), *Nagamallika* (1970), and *Andani Chandamama* (1978) are novels which belong to this category.

His translations into Telugu of the great Sanskrit works the *Mahabharata, Harivamsha, Devi Bhagavata, Shri Krishna Bhagavata* serialised in the *Andhra patrika* were popular. His limpid, flowing prose style makes him a translator par excellence. From Bengali, Sastri translated Saratchandra's *Grihadaha* and Tarasankar Bandopadhyay's *Kavi* into Telugu for the Sahitya Akademi. He contributed several poems and articles to *Bharati*, a literary monthly, and was editor of the journal *Andhra shilpa* from 1946-1949.

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Gandhi, Bhogilal Chunilal (1911 —)

Bhogilal Chunilal Gandhi, born in 1911, is an eminent freedom fighter scholar, poet and critic.

Bhogilal Chunilal Gandhi is a Gujarati

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scholar, poet and critic. He is a graduate from Gujarat Vidyapith Ahmedabad. He, in early years, was influenced by communism and along with his wife, Subhadra Gandhi, was an active member of the Communist Party of India. Later on, he was disillusioned with the activities of the party and came under the influence of Sarvodaya and Gandhian thought put forth by Vinoba Bhave.

He was imprisoned from time to time during 1928-1951 for caring on political activities and he even went underground for one year. *Sadhana*, his only collection of poems, was published in 1944 when he was still under the communist influence. It has been ably prefaced by Gujarat's noted-critic-writer Umashankar Joshi. The poems are divided into three parts—*pranaya* (love), *jhankhana* (longing) and *sadhana*. First part is concerned with individual love; 2nd part goes beyond individual love and third part envelops the entire universe predicting classless society based on Marxist ideology. This is a good example of committed literature.

His more important and learned work is *Mitakshar* (In brief, 1970), a book of literary criticism and reviews. By that time, he was free from communist dogma and his thinking developed new dimensions. He judges issues in a broader perspective. His abounding interest in such subjects as philosophy, psychology and politics provides a larger base to his critical articles. He deals with such topics in *Mitakshar* as Existentialism, Mass Media, Herbert Read's thoughts on Art and Culture, philosophy of Rajanishji, evaluation of literature from Marxist point of view, etc. There is lucid exposition and distinct scholarship in this writing.

He edited with ability a literary-socio-political journal, Vishva manav for a number of years and he did several translations from Bengali and English literature. He published booklets on Romain Rolland and Jawaharlal Nehru. He has also published a collection of short stories *Parajit prem* (Defeated Love, 1945) and a collection of love episodes, *Pranay sristinan patro* (Characters from the world of love, 1946).

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Gandhi, Devdas (1900 — 1957)

Devdas Gandhi, born in Durban in 1900, was the son of Mahatma Gandhi. He took active part in freedom movement.

Born on 22 May 1900 in Durban (Natal, South Africa), Devdas was the most well-known of the four sons of his parents, Mahatma Gandhi and Kasturba. It was an ordinary Gujarati, Vaishva, middle-class family, although later to come into so much prominence. Devdas did not have any conventional education. Gandhiji had a distaste for the type of schooling then prevalent. So, he sent Devdas first to *Gurukul* Kangri and then to Santiniketan. Devdas thus did not have any University degree although he was well-educated in the real sense.

When in 1919-20, he joined his father's secretariat, he came with a high intellectual equipment for the work. Close associations with Sardar Patel, Jawaharlal Nehru, Mahadev Desai, C.f. Andrew, Rajkumari Amrit Kaur, Sushila Nayar and Pyarelal gave him all the training needed for a great future. He inherited Mahatma's saintliness, judgement, capacity to go into details and desire to be practical. The 'Geeta' and Tulsi's 'Ram Charit Manas' were major influences on his mind.

On 16 June 1933, he was married to Laxmi daughter of C. Ranagopalachari. Orthodoxy resented this inter-caste, inter-regional marriage.

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The wedding took place in Parna-Kuti, Poona (where Gandhiji was then Lady Thakersey's guest). For many years Mahatma did not permit the marriage but later he gave his consent and blessed the couple. So, perfect was this marriage that in a quarter century of partnership the couple never had a single quarrel.

After the voyage home from South Africa in 1915 Devdas's first trip abroad was in 1931 with his father to London at the time of the Second Round Table Conference. Later he travelled widely as a journalist. Among the foreigners, he came in contact with were George Barnard Shaw and Romanin Rolland.

Devdas joined the Khilafat and non-Co-operation movements when he suffered his first term of imprisonment in Naini Jail. His second term of imprisonment was in 1932 shortly after his return with his father from the Second Round Table Conference. He courted imprisonment again in 1933 for defying a prohibitory order restraining him from entering Delhi. In 1942, he was arrested for publishing banned statements of Gandhiji on 'Quit India' Resolution. Devdas was, however totally opposed to violence and disapproved of the underground movement of 1942.

The main field of activity of Devdas, however, was not active politics but journalism. In 1920-21, he joined the staff of an Allahabad paper, *the Independent*, owned by Motilal Nehru. Later in 1923—24, he assisted his father in running *the Young India* and *the Navajivan*. From 1933, he was on the staff of *the Hindustan Times* (Delhi) with which he was connected till his death on 3 August 1957.

Before he joined, the Hindustan Times was passing through a critical phase with a dwindling circulation. At the instance of Pundit Madan Mohan Malaviay, the Birlas purchased the paper and requested Mahatma Gandhi to allow Devdas to take charge of the paper. It was through his zeal and ability that the Hindustan Times turned the corner and became one of the leading nationalist newspapers in India. The circulation shot up tenfold and a Hindi edition was also brought out. Devdas will be remembered more for his contribution as a journalist than for anything else. For a short period Devdas took to teaching also.

In 1929, he was sent by his father to teach Hindi in Jamia Millia Islamia where he worked for two years. He was later sent to South India to help to spread of Hindi. He was one of the founders of the Dakshina Bharat Hindi Prachar Sabha.

Devdas held many positions of honour and responsibility. He was President of A.I.N.E.C. in 1948-49, Chairman of I.E.N.S. and P.T.I., Director or Reuter Ltd. (1949-53), Trustee of the Kasturba Memorial Trust 1957), Vice-Chairman of the Gandhi Smarak Nidhi (1957), as also Chairman of its Film Committee, and member, U.N. Commission on freedom of thought and the press.

A Gujarati himself, Devdas had married a Tamil and his daughter married a Bengali, thus breaking down caste, regional and provincial barriers. He fought against British rule but did not harbour any hatred against Englishmen. On the other hand, he liked them for many of their good qualities.

"Unpretentious believer", as his wife called him, this simple and dedicated soul carried forward the task of Mahatma Gandhi. A true disciple of his father, Devdas kept cool, balanced and tolerant, even respectful to accusers, when polemics like 'Gandhi's son on trial' or 'Devdas Birla-Gandhi' were hurled at him. He refused to retaliate.

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Gandhi, Feroze (1912 — 1960)

Feroze Gandhi, born in Bombay in 1912, was an eminent parliamentarian and husband of former Prime Minister Indira Gandhi.

Feroze Gandhi was born in Nariman Hospital Bombay, in a Parsi family, on 12 September, 1912. His mother was Ratnabai and father Jahagir Faredoon. In 1915, when Feroze was a young child, he, along with his mother, was sent to Allahabad, to stay with his aunt Dr.S.H. Commissariat. Feroze completed his school education by the age of fifteen. He joined Ewing Christian College, Allahabad where he came in close contact with Keshav Dev Malaviya, in the Boy Scout Movement. In his extra-curricular activities, he also came in contact with the Nehru family, residing in the Anand Bhawan. With his charming personality and helpful attitude to social service, he won the deep affection of Kamala Nehru and Uma Nehru.

His political career began in his college days. He joined the Boycott Movement of the all-White Simon Commission in 1928. He was arrested and beaten by the police. His elder brother did not like Feroze's involvement in political demonstration, at this young age. So, Feroze had to suffer beating at home too. The bright young student's feeling of alienation deepened.

At this point in his life, in February 1931, when Mahatma Gandhi visited Allahabad to mourn the death of Motilal Nehru, Feroze's mother took him to see Gandhi. This resulted in his headlong plunging in the nationalist movement and courting arrest. He was already arrested at the age of eighteen and now he was jailed again, when he was hardly twenty years of age.

In 1935, Feroze went to London School of Economics for further studies. He did his B.Sc. in International Law and Diplomacy there. Association with Nehru family became more intimate. Feroze attended the ailing Kamala Nehru, first at Bhowali Sanatorium in India, and later at Badenweiler in Germany. Feroze's inclination towards leftist ideology was due to his acquaintance with Comrade Sorabji Saklawala and also V.K. Krishna Menon, in the India League at London. In those impressionable years of his student days, in the thirties when Fabian socialism was the hot favourite to many young Indians, romantic attraction towards Marxism was natural.

These were the days, when Indira, the daughter of Jawaharlal Nehru, was, briefly, a student in London. Both of them had one common link or point of attraction—Kamala Nehru. For Indira, the mother neglected by her activist father; for Feroze, a symbol of ailing and misery-striken Bharat Mata. Feroze returned to India in 1941.

Indira and Feroze were now brought closer together. In March 1942, Feroze was married to Indira, at a simple Vedic ceremony, at Anand Bhawan, Allahabad. The marriage was blessed by Mahatma Gandhi, as it was a Hindu-Parsi marriage, an ideal inter-religious affair. Jawaharlal and Vijayalakshmi showered flowers in basketful.

In London, Feroze Gandhi had set up a committee for the purpose of sending medical aid to China. Rajni M. Patel was the Joint Secretary of that Committee. The world-known dancer Uday Shankar gave a performance in aid of this committee, on 30 October 1937. Feroze smuggled in India many banned leftist books brought from London. In 1941, Feroze arranged an exhibition of books and photographs of Soviet Russia, in Lucknow. These were the days of the rising angry anti-Fascist wave all over India.

In 1942, Feroze was arrested in connection with the 'Quit India' movement. When he was released, he was made the assistant editor of *National Herald*, a daily newspaper founded by Jawaharlal Nehru. He continued to be an editor from 1946 to 1950. In U.P., he founded the Indo-Soviet Friendship Society along with Rafi Ahmad Kidwai. Feroze, by this time, was

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an avowed critic of the private sector, a progressive nationalist and socialist.

In 1952, he was elected to the Lok Sabha, on Congress ticket, from Rae Bareily. In 1956, he made his maiden speech in the Parliament, against Seth Ramkrishan Dalmia and against the corrupt working of the Life Insurance Company. But gradually he began to realize that the Parliament is becoming fast a debating society'. So, at one stage, he left the Congress.

In 1953, he left Lucknow and *the National Herald*. He became General Manager of *Indian Express* in Delhi. Relations with his father-in-law were getting strained, partly because, he felt that he was neglected. Indira used to be busy playing host with her father and his guests. When Khruschev and Bulganin visited India, Indira went with her father at the banquet, but Feroze Gandhi was stopped outside by security police. He was disgusted and stifled. In 1956, he stopped living with Jawaharlal Nehru in the Teen Murti House. He shifted to an ordinary M.P's residence on Queen Victoria Road.

Feroze was re-elected to Parliament in 1957. He raised a furore as an angry young man, against monopoly capitalists and their collaboration with corrupt government officials. It was due to his efforts that Haridas Mundhra was arrested. H.M. Patel was castigated and the then Finance Minister T.T. Krishnamachari removed. Once he quoted in the Parliament the couplet from Robert Browning:

Just for a handful of silver he left us,
Just for a ribband to stick in his coat.

He was against Nehru's plan to keep India in a dominion status, Nehru's "weakness" for the Mountbattens, and was a bitter opponent of Nehru's industrial policy.

As a person Feroze was a jolly and witty young man with a keen sense of pert repartee. He used to divide Indian Socialists into three kinds of vegetables like Allahabad guavas, white from outside, red inside; like some radishes, red outside and white inside; and beet roots, red from outside as well as inside. By white, he meant Gandhian and by red Marxist.

Once Sahu Santi Prasad Jain offered surety for his father-in-law, Seth Ram Krishna Dalmia. Feroze asked in the Parliament, "Will the Prime Minister be pleased to state the relationship of the surety to the accused?" Jawaharlal Nehru replied, "The same as that of the questioner to the answerer". M. Chalapathi Rao described him as "a playboy with a light heart in the Lucknow Coffee house", who was an extremely lonely and sad person in his last years. He used to laugh away his blues in the company of good friends, as he was fond of good things in life. But 'behind that false facade, one could see an engine of energy", writes his close associate M. Chalapathi.

In 1958, he had his first heart attack. Indira and Nehru were away in Nepal. Feroze's sons also lived with their mother, at grand father's house. In 1960, when he had another severe heart attack, Indira was in Ernakulam in Kerala, addressing a Women's Conference. She rushed to Delhi to be at his bedside. He breathed his last on 8 September, 1960. After four days, he would have completed his 48 years.

Sharp-witted and sharp-tongued, carpingly caustic in his criticism, Feroze was not much of an orator. But he was a dear friend to his admirers and fellow members of the Parliament. A two-mile long procession followed his dead body, which was cremated at Nigambodh Ghat, Delhi. Nehru said, "I did not know, Feroze was so popular". Parts of his ashes were taken to Surat, where they were given Parsi last rites.

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Gandhi, Indira (Priyadarshini) (1917 — 1984)

Indira Gandhi, born in Allahabad in 1917, was one of the most important historical personalities of modern India whose ideas and activities profoundly affected different spheres of public life and politics in India and left an imprint on world affairs.

Indira Priyadarshini Nehru, only child of Jawaharlal and Kamala Nehru, was born in Allahabad, in Ananda Bhavan, on 19 November, 1917. Her grandfather, Motilal Nehru, named her Indira after his own mother. The Nehru family had been actively involved in the Indian Freedom Movement and Jawaharlal and Indira was brought up in that environment. While Motilal and Jawaharlal were in prison, little Indira with other women members of the family went to see Gandhiji at Sabarmati Ashram. This was her first meeting with the Mahatma and for the rest of her life the latter had a profound influence on her.

In 1923, she was admitted to St. Cicilias, a private school in Allahabad. In March 1926, she accompanied her parents to Switzerland and studied there at L'Ecole Nauvelle. In December 1927, she returned to India and joined St. Mary's Convent in Allahabad. As a teenager, she herself began to take active part in the freedom struggle.

In April 1930, she formed 'Vanar Sena' (Monkey Brigade) with other children to work for the Congress. In May 1931, she took admission into Jahangir Vakil's Pupil's Own School at Poona and passed the Matriculation Examination in April 1934. From July 1934 to April 1935, she studied in Visva-Bharati, Santiniketan and came to be deeply influenced by the magnetic personality, philosophy, educational ideas and universalism of the Poet.

After her mother's death (28 February, 1936), Jawaharlal took Indira to England and got her admitted into Badminton School, Bristol. The same year, on 21 December, Rabindranath wrote to Jawaharlal about Indira. "She has your strength of character as well as your ideas and I am not surprised, she finds herself rather alien to the complacent English society...". In February 1938, Indira went to study at Somerville College, Oxford. The same year, she joined the India League, came in tough with Harold Laski and became a member of the Indian National Congress.

In March 1941, she came back to India. She married Feroze Gandhi (26 March, 1942) who hailed from a well-known Parsi family settled in Allahabad. She participated in the Quit India Movement and was imprisoned for about eight months in Naini Jail. Her first child Rajiv was born in Bombay on 20 August, 1944. Second child, Sanjay was born in Delhi on 14 December, 1946. She participated in relief work in riot-striken areas of Delhi in August 1947 under the inspiration of Gandhiji.

After her father Jawaharlal became first, Prime Minister of Independent India, Indira mostly stayed with him and from 1950 became the official hostess at her father's official residence at Teen Murti Bhawan. She accompanied Jawaharlal to numerous countries in the world in the succeeding years and personally came to be known to world leaders, acquired first hand knowledge of the Non-Aligned Movement and problems and aspirations of the peoples of the Third World countries.

In February 1955, Indira was elected to the Congress Working Committee and a few months later became a member of the Congress Central Election Committee. In February, 1958, she was elected member of the Congress Central Parliamentary Board. Indira was elected President of the Congress on 2 February, 1959. Feroze Gandhi died on 8 September, 1960. After the death of Jawaharlal (27 May, 1964) Indira joined the Cabinet of Lal Bhadur Shastri as Minister of Information and Broadcasting (2 July, 1964). She was elected unopposed to the Rajya Sabha (20 August, 1964).

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On 24 January, 1966, after the sudden death of Lal Bahadur Shastri in Taskent. Indira Gandhi was sworn in as Prime Minister of India having been earlier elected leader of the Congress Parliamentary Party (19 January) defeating Morarji Desai. Among the major events in the following years of her Prime Ministership were visits to foreign countries such as France, U.S.A., Great Britain, U.S.S.R., U.A.R., Yugoslavia, Nepal devaluation of the rupee (6 June, 1966) and formation of the New States of Punjab and Haryana (1 November, 1966).

She was elected to the Lok Sabha from Rai Bareily, U.P. (23 February, 1967), and on 13 March was sworn in as Prime Minister of India for the second time. Differences between her and old Congress leadership on socio-economic issues began to widen which was accentuated by nationalization of major Indian Banks (19 July, 1969), and resignation of Finance Minister Morarji Desai.

On 29 August, V.V. Giri was elected President of the Republic of India with the support of Indira defeating the official Congress candidate Sanjeeva Reddy. This led to her expulsion from the Congress Party and the 'First Split' in the Indian National Congress (12 November). Indira continued as Prime Minister with the support of a majority of the Congress M.Ps who had joined her and the support of some opposition parties in the Parliament.

Her party won a massive victory in the Parliamentary elections and Indira was sworn in as prime Minister for the third time (18 March, 1971). Most important events during this term of her Prime Ministership were beginning of the liberation struggle in East and Pakistan (26 March, 1971), war with Pakistan and emergence of the independent State of Bangladesh (December, 1971), singing of the Indo-Soviet Treaty of Peace, Friendship and cooperation (9 August, 1971), conferment of *Bharatratna* on Indira (26 January, 1972), abolition of Privy Purse (11 February, 1972) signing of the Simla Pact with Pakistani President Z.A. Bhutto (2 July, 1972), underground nuclear blast at Pokharn in Rajasthan (18 May, 1974), setting aside of Indira's election to Lok Sabha by Allahabad High Court (12 June, 1975) and partial stay order by the Supreme Court (24 June, 1975).

The Lok Sangharsh Samity threatened countrywide agitation for Indira's removal (25 June and the next day 26 June 1975). Emergency was declared to meet internal threat to the nation's security on 1 July, 1975, Indira announced 20 point economic programme. On 7 November, the Supreme Court upheld Indira's election to the Lok Sabha.

On 18 January, 1977, election to the Lok Sabha was announced and in the elections (March) Indira was defeated from Rai Bareili by Janata Party candidate Raj Narian. On 24 March, Morarji Desai of the Janata Party which had won absolute majority, was sworn in as Prime Minister. The Janata Government appointed the Shah Commission to investigate charges of excesses committed during the emergency. The second split in the Congress took place on 2 January, 1978 and Indira formed her own party named Congress (Indira). On 8 November, she was elected to the Lok Sabha from Chikmagalur in Karnataka. On 21 November, she expelled from Lok Sabha and jailed on charges of breach of rights and contempt of Parliament. The crisis in the Janata Party was in the meantime deepening.

On 15 July, Morarji Desai resigned as Prime Minister and Charan Singh formed a Coalition Government with the support of Congress I. But the support was withdrawn (20 August) and election to the Lok Sabha was announced (26 October). In the election Congress (I) won two-third majority in Lok Sabha and Indira was sworn in as Prime Minister on 14 January, 1930 for the fourth time. In the State Assembly elections, her party won absolute majority in eight of the nine states where elections were held.

On 23 June, Sanjay Gandhi was killed in a plane crash in New Delhi. On 15 June, 1981, Rajiv Gandhi was elected to the Lok Sabha from

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Amethi. The Congress (I) was recognised as Indian National Congress by the Election Commission (23 July, 1981) Indira visited a number of foreign countries including Cancun in Mexico to attend the North-South Summit Conference (22-23 October, 1981).

On 14 January, 1982, the new 20 point economic programme was announced. Maneka Gandhi, widow of Sanjay Gandhi, left the Prime Minister's residence on 29 March. On 15 July, 1982, Giani Zail Singh was elected President of India. The Congress (I) was defeated in the Assembly elections in Karnataka and Andhra Pradesh (January 1983), Rajiv Gandhi was elected General Secretary of Congress (I) on 2 February. Indira became Chairman of the Non-Aligned Movement (7 march). Tension, terrorism and differences with the Akali Dal in Punjab were growing; armed militant Sikhs led by Jarnail Singh Bhindrawale moved their headquarters to Akal Takht in the golden Temple complex, Amritsar (15 December). Indira addressed the 77th plenary Session of the Congress in Calcutta (December 1983). Efforts for a negotiated settlement with the Akali Dal in Punjab to put an end to the activities of the terrorists, who were using the Golden Temple as base of operation failed.

On 5 June, 1984, the Security Forces entered Golden Temple Complex to flush out terrorists. This was named 'Operation Bluestar'. Bhindrawale was killed and Security Forces suffered heavy casualty. On 25 September Security Forces were withdrawn from the Golden Temple which was handed over to the Sikh High Priests (29 September).

On 29 October, 1984, Indira went to Orissa to lay the foundation of Rs. 252 crore Ordinance Factory in Bolangir. Addressing a public meeting in Bhubaneswar on 30 October she said "Even if I die for the service of the nation. I shall be proud of it. Every drop of my blood, I am sure, will contribute to the growth of this nation and make it strong and dynamic". The next day (31 October, 1984) she was shot dead in New Delhi in the lawns of her house on her way to her office in the morning by her own security guards, Satwant Singh and Beant Singh.

Indira Gandhi is unquestionably one of the most important historical personalities of modern India whose ideas and activities profoundly affected different spheres of public life and politics in India and left an imprint on world affairs, especially, the Non-Aligned Movement.

The most important formative influences on her, besides her parents and family environment, were those of the Indian freedom movement, Gandhiji, Rabindranath Tagore, her teachers in India and Harold Laski abroad, and Indian philosophy and eternal values. The Vedantic ideas of practical work without attachment seemed to have an abiding influence on her attitude to life and activities. She had imbibed it mainly from her mother Kamala.

Indira frequently visited Belur Math. She herself believed that it was partly "the circumstances and certain trends" that had made her what she was. These were of course, events and movements in the country and abroad. But Indira was very conscious of and took legitimate pride in the fact that she knew India and the Indian people more than any of her contemporaries. She said, "I have been in public service all my life, I have travelled all my life and I have regarded the whole of India as my home. I don't think that I belong to any particular State. Nor do I feel that any State is my favourite. And I think that what may have contributed to this is my education all over the country."

Reflecting on her first-hand knowledge of close ties with and charismatic appeal to the millions of people throughout India (which was the real source of her tremendous strength and influence) she said, "I don't know whether it is being young in spirit or what it is—I like different customs, different costumes and I like different foods. So, I go to a place I have no difficulty in feeling at home and they have no difficulty in seeing me as one of them. The other day somebody was saying that probably there

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is not any other world leader who has been actually seen physically by so many people. I think there was an American or a German who said that the only two people who can attract such a large audience any-where in the world are the Pope and myself." This self assessment of her popularity is the key to the understanding of Indira Gandhi's enormous strength (also possibly her weakness) as a political leader and Prime Minister.

The role and contributions of Indira Gandhi as a political leader and as Prime Minister of India are controversial and generates both adulation and sharp criticism. She has been most criticised for the imposition of Emergency, for splitting the Congress Party, establishing her personal authority in the Party, putting an end to its democratic structure, for being ruthless in dealing with critics and political opponents both within and outside the party. These have been controversial issues which were debated during her life time and are still being debated.

About the Emergency Indira herself admitted that it was "much abused" and that it was not "a happy decision". But at that moment, *i.e.* before the decision was taken, she did feel that the nation had got off the rails' and an atmosphere had been created which was a threat to democracy. The shake up was envisaged to bring back the nation on the rails. She firmly expressed her conviction that no other system but democracy could survive in India. Only democracy could keep the country together. She added 'Dictatorship will not be able to do it.'

By calling the General Elections in 1977, risking her own political career, Indira Gandhi undoubtedly strengthened the democratic structure and tradition in India. She firmly denied the allegation that she divided the Indian National Congress. Her argument was that the split in the Congress came primarily on ideological ground as had happened in the past. To this was added the dislike of the party bosses "who did not allow other people to grow however competent they were".

The old guards in the Congress, she felt, were taking the Congress away from its declared policies and resolutions which was not fair to the rank and file. The split came, in spite of her efforts to avoid it, because she was "not willing to give in on policy matters where it affects the whole country". The apparent lack of democracy and the inability to take effective collective decision by the Congress were due to, according to Indira, the inability of the State Congress leaders to put an end to coteries and the character of the Congress itself. The strength of the Congress was that it was a mass based party with not committed cadre. This was also the weakness of the party.

One may or may not accept Indira's explanations and analysis. It has been forcefully argued that she believed the trust reposed on her and established her personal authority in the party and the Government. But one inescapable fact is that the Congress since 1969 and till her death really derived its strength from the charisma of Indira, her tremendous influence on the masses and her ability as a 'vote catcher'. Her supreme position of preeminence in the party and in the country is to be understood in this context.

Among the major achievements of Indira Gandhi as Prime Minister were India's role doing the liberation war in Bangladesh including humane handling of the enormous problem of millions of refugees coming from East Pakistan, spirited defence of India's unity and integrity against threats from Pakistan and China and also from anti-national forces within the country, efforts to give a new shape and direction to India's economy to reach the declared objective of democratic socialism, greater social justice for the weaker section in the population, strengthening of national defence encouragement of science and technology, building up of nuclear power and using it for peaceful purposes instead of joining the nuclear race and bold leadership of the Third World and the non-Aligned Movement. The extent of her success in each of these spheres may be debated, but

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the sum total of her significant achievements is undeniable.

Another aspect of Indira Gandhi's mental make up and personality has been overshadowed by her political image. She was deeply interested in literature, music fine arts and in creative activities. Deserving cultural institutions, artists both collectively and individually, educationists, intellectuals and performing artists unfailingly received her patronage and encouragement. She was very conscious and proud of India's cultural heritage. It was on her initiative that the Asiatic Society, Calcutta received the status of an Institution of National Importance in the Bi-centenary year 1984.

Indira Gandhi was a highly cultured lady of refined temperament. She was an affectionate, mother attached to her family and friends and a warm hostess. She was very particular about her dress and appearing elegant and graceful, and conscious about matching colours. She was an excellent listener, had penetrating eyes and a receptive mind. She was a lady of courage, iron will and firm determination. She excelled in meeting challenges and difficult situations which brought out her inherent qualities.

Asked to make a self-assement as a politician Indira said, "I don't think of myself as a politician at all, as politics is considered or as it is described today because I was brought up to believe that politics is not a career, it is not a job or a post. Politics is certain world trends where humanity is going, what it is doing. And that is the part of politics which interested me and still interests me". She said she always felt herself very close to the earth. Even as a child when people spoke about the beauty of the moon, I have always said, what is wrong with the earth, it is beautiful. The earth has so much to give us. It was this realisation, this feeling for the earth and its people in-general and India in particular that made Indira Gandhi one of the most remarkable and charismatic figures of the twentieth century.

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Gandhi, Kasturba (1869 — 1944)

Kasturba Gandhi, born at Porbandar in 1869, took active part in all activities of Mahatma Gandhi. She taught cleanliness, discipline and reading and writing to the village's women and children.

Kasturba was born at Porbandar in 1869. Her father was a well-to-do businessman and she was one of his four children. The date of her birth is not known.

She was illiterate at the time of her marriage with Mohandas Karamchand Gandhi, son of the Prime Minister of Rajkot State. They were both aged 13. He taught her to read and write. She was slow but willing to learn till the end of her life.

She had five children, of whom four grew up to manhood. She became a tower of strength to her husband. In consultation with her, Gandhi took the vow of Brahmacharya in 1901. She was his steadfast companion in all his experiments in India and in South Africa. A simple Kathiawari girl, she learnt to dress like the Parsis and to eat with knife and fork when her husband desired it on his return from England after his studies. Later, she took to austere simplicity when he decided to change his life. She adapted herself to Ashram life without any difficulty. It was like a joint family which she had already experienced.

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She identified herself with the work of her great husband throughout her life, but she did not accept his ideas unless he understood them and considered them right. Gandhiji often had to work hard to convince her, especially in the early days. This exercise led him to the discovery of Satyagraha.

She was a deeply religious Hindu wife. In early life, she considered untouchability a part of religion. Later, she renounced all caste distinctions and brought up a Harijan girl as her own daughter. She regularly read Bhagavadgita and Ramayana and spun every day till she became too weak to do so during her last illness in detention in the Aga Khan's Palace, Poona.

A delicate, small but elegant lady, she was simple, straightforward and methodical. Her simplicity had an elegance, all its own. She was ready to lay down her life for her principles. A strict vegetarian, she refused to take meat soup in South Africa even when the doctor said that she would die without it and a holy man explained to her that it was not against religion to do so during illness.

Her public life began after she joined her husband in South Africa in 1897. From 1904 to 1914, she was the soul of the Phoenix Settlement and became Kasturba 'mother' to the inmates, a role she continued at Kochnab, Sabarmati, and Sevagram Ashrams in India.

She led the women's satyagraha in the final fight in South Africa. She was imprisoned and came out of jail in an emaciated condition. After his return to India in 1915, Gandhiji took up the cause of the Indigo workers against the oppression of the white planters in Champaran in Bihar. Kasturba joined him and taught cleanliness, discipline and reading and writing to the village women and children.

In 1918, she took an active part in the Kaira Satyagraha or 'No Tax Campaign' and taught the village women the art of non-violent resistance. Later during India's non-violent fight for freedom, she took up the leadership of the movement whenever Gandhiji was arrested; she plunged into the struggle, addressed meetings collected funds and kept up the morale of the people.

She presided over the backward Rani Paraj community's second conference, which resulted in their giving up drinking and taking to spinning and *khadi*. In 1930 and again in 1932, she courted arrest by picketing liquor and foreign cloth shops. She was released when Gandhiji went on a prolonged fast against the British government's decision to create separate electorate for the *Harijans*. She joined him at Poona and nursed him during the fast.

In 1939, she participated in the Rajkot Satyagraha for political reforms and was kept in detention at Tramba. She was released when Gandhiji launched his fast against the ruler of Rajkot for breach of promise. She refused to leave the detention camp till her two companions, Maniben Patel and Mridulaben Sarabhai, were also released.

In 1942, Gandhiji was arrested early in the morning of August 9 at Birla House, Bombay. Kasturba decided to address the meeting which Gandhiji was to have addressed that afternoon. She was arrested as she was proceeding to the meeting and taken to Arthur Road prison at Bombay, from where after two days she was taken to the Aga Khan Palace detention camp at Poona to join her husband. She was very frail in body, but her spirit was indomitable.

In February 1943, Gandhiji went to a 21 day fast and Kasturba looked after him day and night. She took only one meal a day of fruit and milk. She had done the same during all his previous fasts. This enabled her to have the strength to nurse him while she shared his ordeal.

Her health began to fail soon after Gandhiji's fast in detention. The strain, physical and emotional, was too great. She would supervise her husband's meals even from her sick bed and it required considerable persuasion to make her give up spinning in the interest of her weak heart. She suffered from chronic bronchitis, with heart failure, and a terminal

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pneumonia carried her away. She attended prayers morning and evening till the end. She gave up all food except 'Ganga jal' (Ganges water) on the last day. She wanted to hear nothing but 'Ram Nam'.

She died on 22 February 1944 on *Maha Shivratri* Day as the sun went down, with her head on her husband's lap. There was an ineffable peace on her face. A grateful nation collected 125 lakhs of rupees with which Gandhiji established the 'Kasturba Gandhi National Memorial Trust' for the service of simple women like Kasturba in the villages of India and their children.

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Gandhi, Khushalchand (1885 — 1974)

Khusalchand Gandhi, born at Rajkot in Gujarat in 1885, was an eminent Gujarati freedom fighter, politician and social activist.

Narandas Khusalchand Gandhi, known all over the region of Saurashtra by the nick name of 'Narandas kaka', was born in Rajkot on 15 September, 1885. Khushalchand Gandhi, his father, was a cousin of Mahatma Gandhi. Gandhi's father, who was the Karbhari of the Rajkot State, got his nephew Khushalchand appointed as the Fouzdar of the State. Thus, Khushalchand had the golden chance to live in contact with the Gandhi family. Devkunverba the mother of Narandas Gandhi, was a niece of Gandhiji's mother Putalibai. Unlettered though, she was highly cultured. It was this cultured family atmosphere of Gandhiji that nurtured Narandas.

Narandas had two elder brothers called Chhaganlal and Maganlal and one younger brother called Jamnadas. He had two sisters named Ladhiben and Harkuverben upon whom widowhood had descended prematurely and died, whereas two of his brothers joined Gandhiji on the Tolstoy Farm in South Africa.

Narandas staying with his father, studied primary at the Karansinhji School and secondary at the Alfred High School, Rajkot. In 1904 he passed the Matriculation Examination topping the students of his school, which eased his path to secure scholarship for college education. But family circumstances did not allow him to complete his college.

In 1903 at the age of thirteen only, he was married to Jamana, the daughter of the Diwan of the Lathi State, Mr. Vallabhdas Ravaji.

The Bengal partition movement was in full swing when Narandas left his studies-only to join the *Swadeshi* movement in Rajkot and Bombay. In 1909, he joined the services of the Indian Cooperative Steam Navigation Company with a salary of Rs.15 only per month. He could win the confidence of the managers of the Company and reach the position of Assistant Secretary with a handsome salary of Rs. 700 p.m. During his service, he had kept alive his link with Gandhiji through correspondence; he also worked with Gokhale to collect funds for supporting Gandhiji's South Africa movement. He also collected fund for the Tilak *Swarajya* Fund.

At the instance of Mahatma Gandhi Narandas left his Navigation Co's job to join the *Ashram* in 1922. Since then, he rendered his honorary services to the Ashram, until he died. He made the *Charkha* his life companion. Cloths made from his hand-spun *Khadi* he wore, and also presented to other Gandhian workers. He had the whole *Gita* on the tip of his tongue, on the other hand, he was versed in Mathemat-

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ics, therefore, he could teach the womenfolk of the Ashram. In these spinning-cum-teaching classes stress was laid on the Gita and Mathematics. His love for spinning led him to the Honorary Memberships of the Gujarat *Khadi* Mandal and the *Charkha Sangh* in 1924 and 1925 respectively. Keeping in view his expertise in transactions and auditing, Gandhiji entrusted to him the task of compiling the account of all the branches of the *Charkha Sangh* in India. This job he carried out successfully for 3 years. He conducted the *Khadi* work on no-less-no-profit basis without any avarice for publicity.

He was Joint Secretary of the Third Kathiawad Political Conference convened on 8 January, 1925 at Bhavnagar under the Presidentship of the Mahatma. He performed his duties as the Joint Secretary for 3 years. Gandhi pledged never to return to the Ahmedabad Ashram without having freed the clutches of the English. This he did just before the historic Dandi March. Almost all the Ashramites had joined Gandhiji-hence he entrusted Narandas with the responsibilities of the Ashram.

Narandas ably managed all the sections of the Ashram-Library, Kitchen, Hostel, family quarters, Agriculture, Kindergarten, Industry, Tanning Centre, etc. and looked after the foreign visitors. In the 1933 individual non-cooperation, Narandas was among the Ashramites arrested on 31 July, 1933. On his release Gandhi put him as an assistant to Rajendra Prasad to help keep accounts of the relief operations.

In 1938 Narandas assumed the position of Director of the Rashtriya Shala founded in 1921. Thus leaving aside the political movement, he took upon himself the national movement making the Rashtriya Shala his service centre. Under his guidance, the Rashtriya Shala conducted diversified activities through numerous institutions viz. Gandharva Music School and Hindi Teaching Centre 1938. School for the Deaf and Dumb 1945; rehabilitation of the Sindhis from Lahore (1947-48); organisation of the Refugee camps at Bhavnagar, Kutiyana and Bantwa; cottage match works and bakeries (1948); Ambar Parishramalaya. Printing Press and Photography Section; buildings for Khadi School. Patola Weaving Centre and Charkha Section (1953); Shorthand School (1955); Kasturba Ashram at village Tramba (1969); a Blind School for girls (1957); arrangement for the Ramayana and the Gita classes; opening of Khadi Centre in Rajkot. Bhavnagar, Amreli, Porbandar, Junagadh, Jamnagar; Khadi Production Institution of Gandhian thought and 'Shishta Vachan' Examination (1969) and Mahadev Desai Library.

During the 1929 drought in Rajkot, he, through the Rashtriya Shala made arrangements for supply of grass at lower rates to Maldharis, grass to animals, water huts, grains at lower rates etc. Over two hundred thousand benefited. Narandas also used to collect funds for the downtrodden and planned help for the *Harijans* and the schooling their children.

Narandas was a member of the *Bhoodan Yajna* Committee which toured the Saurashtra kachh areas and collected 12,000 acres of land.

Narandas also contributed significantly to religious reforms, all the same he never created any new sect or institute. He believed in the unity of God and respected all religions. Eradication of untouchability and Harijans' entry into the sacred places were to him religion.

As long as he lived he had no enemies. He was never a member of any political party. He had that great ability to work selflessly. "Your right is not to seek fruits, but to work'-this he put into practice. Perturbed as he was by the 'Nav Nirman Movement' in Gujarat he declared he would last for 7 days-and he did it. But this fast crippled his old body-and he left this world for another on 29 November, 1974.

He had a heavy body so was his height. Clad in white Khadi he looked an attractive personality. He served the society through various activities viz. Harijan Services, Hindi language propagation, Basic Education, establishment of Primary Schools Khadi. The Rashtriya Shala, Rajkot, a sort of replica of the Satyagraha

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Ashram may be called the flower of his labour. To this day, his son, Purushottambhai is looking after the Rashtriya Shala.

His contribution to the society can be summarized in the words of Mr.U.N. Dehbar, "He bore the load as a supplementary (co-worker) of Mahatma Gandhi".

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Gandhi, Mohandas Karamchand (1869 — 1948)

Mohandas Karamchand Gandhi, born at Porbandar in Gujarat in 1869, was one of the great freedom fighters who successfully experimented the philosophy of non-violence in modern politics.

Mohandas Karamchand Gandhi was born at Porbandar in Gujarat on 2 October 1869. He was the youngest of three sons and had one sister. His father, Karamchand Uttamchand, was Prime Minister of Porbandar and of Rajkot. His grandfather had also been Prime Minister of Porbandar and Junagadh. Gandhi, thus, belonged to a family in comparatively affluent circumstances.

The name of Gandhi's mother was Putlibai. She was deeply religious and spent much of her time in worship, vigils and fasts. The Gandhis was Vaisya by *varna* and *bania* by Caste. The family belonged to the Vaishnava sect; but holy men belonging to the Jain religion, as well as Muslim and Parsi friends of his father, used to frequent the house and hold religious discussions with him.

There were regular recitations from the '*Ramayana*' and the '*Bhagavata*' in the house, which were attended by the child Gandhi. In childhood Gandhi was moreover deeply impressed by the legends of the filial devotion of Shravana, and the heroic sufferings of King Harishchandra; and he often used to enact the drama of Harishchandra in secret. The practice of untouchability in the home against a sweeper girl hurt him deeply even while he was young.

Gandhi was married to 1881 to Kasturbai, the daughter of a merchant of Porbandar. Four sons were born to the couple, and their names were Harilal, Manilal, Ramdas and Devdas. Gandhi was in school from 1881 to 1887. After spending nine months in a college, he left for England in September 1888 to study Law. He returned home in 1891 and set himself up as a lawyer. It was in England that Gandhi first read the 'Bhagvadgita' in 1889. After return home, he came into contact with an ascetic named Raychandbhai. Both exercised a deep influence upon his spiritual life.

In April 1893, Gandhi was called to Natal in the service of a merchant named Seth Abdulla. Soon after arrival, he experienced in person the harsh treatment meted out to coloured people by the whites. There he also read Tolstoy's 'The Kingdom of God is within You', and was deeply impressed by the latter's writings.

After an amicable settlement of his client's case, Gandhi decided to return home in April 1894. But news appeared about a proposed legislation against Asian immigrants when he promptly decided to stay on and defend his people. The proposals were for disfranchisement, physical segregation, annulment of traditional Indian marriages and imposition of a poll tax.

The struggle in South Africa lasted from 1894 to 1914 in three stages: 1894—1899,

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1902-1906 and 1907—1914. A continuous constitutional agitation was carried on through 'public meetings, the press and deputations before the local and Imperial Governments. In order not to embarrass the Government, Gandhi suspended the movement during the Boer War (1899-1902) and the Zulu Rebellion (1906), when he helped in organizing voluntary ambulance services.

The weekly Indian Opinion (1903) became Gandhi's chief organ of education and propaganda. In 1904, it was shifted to the Phoenix Settlement, 14 miles from Durban, where a colony was established for the practice of an austere, egalitarian life and where everyone contributed his share of manual labour for the service of the community. This was the result of his accidental reading of Ruskin's 'Unto This Last'.

As constitutional, legal, methods did not prove sufficient for the redress of the Indian grievances, Gandhi eventually led a peaceful march into Transval in defiance of the restrictions imposed. He was accompanied by 2,037 men, 129 women and 57 children. The civil resisters were subjected to severe punishment. A Satyagrahi Camp known as the Tolstoy Farm was established at Lawley, 21 miles from Johannesburg, on 30 May 1910, in order to shelter the satyagrahis and their families. Eventually, on 30 June 1914, the Government yielded and a settlement was arrived at.

Gandhi left for England in July 1914, whence he finally sailed for India on 19 December 1914. He reached Bombay on 9 January 1915. After an interrupted stay in Santiniketan in February-March, 1915, Gandhi collected his companions of Phoenix and established the Satyagraha Ashram in Ahmedabad city on 25 May 1915. This was shifted in June 1917 to the bank of the Sabarmati opposite the city.

Between 1917 and 1918 Gandhi participated in two peasant movements in Champaran (Bihar) and Kaira (Gujarat), and in the labour dispute in Ahmedabad itself. Through his personal intervention, all these were brought to a successful end.

World War I ended on 11 November 1918; and this was followed in India by the proposal of the Rowlatt Bills designed to curb the rising tide of sedition. Then started a new chapter in Gandhi's political career. He reacted strongly against the oppressive measures and stood forth as the leader of the resurgent Indian nationalism. Gandhi protested against the Rowlatt Bills and founded the Satyagraha Sabha (28 February 1919) whose members undertook a peaceful breach of the law of sedition in April 1919.

The movement, however, did not remain peaceful for long; in disciplined crowds broke into violence in several cities when Gandhi cried a halt after what he had personally witnessed. In the meanwhile, meetings had also taken place in the Punjab, where the Government unleashed all its military fury on unarmed citizens. The end of the war also saw the dismemberment of the Khilafat (Caliphate). This hurt the Indian Muslims deeply, Gandhi was approached for counsel; and in a meeting of the All India Khilafat Conference on 24 November 1919, he proposed that India should respond by non-violent non-cooperation.

Gandhi, then, prevailed upon the Indian National Congress to convert the redress of the triple wrongs—the Rowlatt Act, the Punjab atrocities and the Khilafat—as India's national demands. The Non-Cooperation Movement was consequently initiated in 1920. It was first adopted at the Calcutta session (September 1920) by a small majority and later at the Nagpur session (December 1920) by an overwhelming majority. It is significant to note, however, that at the Amritsar session (December 1919) Gandhi had opposed those who wanted to reject the Montagu-Chelmsford Reforms and had offered to co-operate with the Government.

Gandhi's triumph at the Nagpur Congress was historic. Many of those who had gone to oppose him were converted to his ideology and

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method of action. After Nagpur he emerged as the undisputed leader of the Congress and Indian nationalism and he retained that unique position till his death. After the assumption of command by Gandhi, the Constitution of the Congress was recast by him and it was transformed into a fighting organization, whose means were 'legitimate and peaceful'. India was moreover reorganized into 21 Congress Provinces on the basis of language.

The programme placed before the country was the boycott of governmental institutions and of British textiles. A multiple constructive programme was devised for the parallel establishment of educational and legal institutions for arbitration and for the manufacture of cloth by hand-spinning. It was decided that when any part of India had adequately worked out the 'constructive programme', it would be permitted to undertake civil disobedience against 'immoral' laws. When a decision of this nature had been taken in respect of Bardoli taluka in Gujarat, there was, however, a serious outbreak of mob-violence in Chauri Chaura in U.P., in which Congress and Khilafat volunteers were apparently involved. On the discovery of this organization weakness, the Congress was prevailed upon by Gandhi to suspend the movement for the time being in 24 February 1922. On 10 March 1922, he was arrested and sent to jail for six years. But after an operation, he was set free on 5 February 1924 before the expiry of his term.

The sudden suspension of the civil disobedience movement brought not a little unpopularity to Gandhi and gave a new turn to the Indian political situation. The short-lived Hindu-Muslim unity gave place to communal riots in many parts of the country, most of the Congress stalwarts under the name of Swarajists decided on Council entry and the programme of boycott of governmental institutions was virtually abandoned. A mood of inaction and despondency gripped the people.

From 1924 to 1929, Gandhi devoted himself largely to the constructive programme. Several local satyagraha movements were also undertaken during this period in Kerala, Punjab, Nagpur, Bombay and Bengal and Gandhi's guidance was available whenever he was approached. In 1924, he was elected President of the Indian National Congress. He had already suggested labour-franchise for membership of the organization. The proposal was, however, not well received; and the gulf between him and the educated class appeared to deepen.

The political lull was broken towards the end of the twenties by the appointment of the all white Simon Commission, the Indian reply in the form of the All Parties Convention and the drafting of a Dominion Constitution and the resolution of the Congress in the Calcutta Session (December 1928) virtually giving an ultimatum to the British government that if Dominion Status was not given by 31 December 1929 a country-wide Civil Disobedience Movement would be launched. No favourable response having been received by the stipulated date, on 1 January 1930 the Congress declared Independence to be its political objective and authorised the Working Committee to launch a Civil Disobedience Movement.

Gandhi was called back from seclusion to lead the movement again. Most significantly, Gandhi chose the unpopular Salt Law which pressed hard on the poorest sections as the first object of defiance. His famous march to Dandi in March 1930 started a country-wide movement to violate the Salt Law. It was soon enlarged into a mass movement of open defiance of the Government. Gandhi was arrested on 4 May 1930, and the Government struck hard to crush the movement. But it soon realised the futility of its policy of repression and decided to show a conciliatory attitude. So, Gandhi was set free on 26 January 1931; and following a pact between him and the British Viceroy, Lord Irwin (5 March 1931), he was prevailed upon to represent the Congress at the Second Round Table Conference in London.

Gandhi was chosen as the sole representative of the Congress to the Conference, which

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opened in September 1931. He achieved nothing so far as his main political mission was concerned; but he succeeded in establishing genuine contacts with the people of England, before whom the Indian case was placed in proper perspective. On his return home on 28 December 1931, Gandhi was completely disillusioned about the attitude of the Government which had renewed its policy of ruthless repression. As a result, the Civil Disobedience Movement was resumed in January 1932. The Government retaliated swiftly and brutally. Gandhi and all the leader of the Congress were thrust into goal, and the Congress was declared unlawful. A reign of terror was let loose.

Gandhi was in prison when the Communal Award was announced in August 1932, providing Depressed Classes. He opposed this attempt to divide the Hindu community and threatened to fast unto death to prevent it . He started his fast on 20 September 1932. It created a consternation in the country, and the leaders of the Hindu Community saved the situation by concluding an agreement on 25 September, commonly known as the Poona Pact, which provided for special reservation of seats for the Depressed Classes in legislatures, but under joint electorate.

The Civil Disobedience Movement continued for a few months more, but Gandhi was getting more and more concerned about the question of untouchability. On 8 May 1933, he announced a fast for 21 days for the Harijan cause and he was promptly released by the Government. After coming out of prison Gandhi devoted himself exclusively to the cause of the '*Harijans*' (lit. 'People of God', formerly called the 'untouchables').

The weekly *Harijan* now took the place of *the Young India* which had served the national cause from 1919 to 1932. Gandhi also now served his formal connection with the Congress (17 September 1934), although till his death in 1948 he was the acknowledged leader of the Congress and of Indian nationalism. After 1934, Gandhi settled down in Sevagram near Wardha to form a new centre of his enlarged Constructive Programme, which soon also included Basic Education (1937), designed to bring about the universalization of education.

Although officially out of the Congress, Gandhi's strong grip on the organisation was clearly demonstrated in 1938-39 during his dispute with Subhas Chandra Bose, the leader of the leftist or extremist group in the Congress. Subhas, no doubt, was elected President of the Congress for the second time in 1939 despite the almost open opposition of Gandhi, but Gandhi's triumph was wife and complete when within a few months Subhas had not only to resign his Presidentship but was excluded from the Congress altogether. This controversy between Gandhi and Subhas was not only one of personality but also of ideology. The Second World War was approaching. While Subhas wanted to take advantage of the international situation by taking up a more positive policy for wresting India's freedom, Gandhi was averse to roping any benefit from Britain's difficulty.

However, when the war broke out and India was dragged into it without her consent, even Gandhi felt it necessary to protest. The first step was the resignation of the Congress Ministers in the Provinces and the second step was the Individual Satyagraha in 1941. There was many in the country who were dissatisfied with the way in which Gandhi and the Congress were dragging their feet and wanted a more active policy, specially when Britain turned down all the overtures from the Congress for a political settlement.

The Allied reverses in the East and the failure of the Cripps Mission (1942) gave a new turn to the Indian political situation. Gandhi felt that for India to sit inactive would be suicidal, and he advised the Congress to make a last bad for winning independence non-violently, even if there was likelihood of misunderstanding by friend and foe alike. It would be better for India to "Do or Die" than for her to succumb to

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passivity and moral degradation. The Working Committee and the A.I.C.C. adopted the famous 'Quit India' resolution demanding immediate independence and British withdrawal from India. Immediately after, all the Congress leaders were clapped into prison (9 August, 1942). There Gandhi lost his life-long companion Kasturba. His release came in 1944.

After 1944, Gandhi's influence in the Congress perceptibly waned. When at the end of the war the Labour Party came to power in 1945 and wanted to reach a political settlement with India, the real spokesmen for the Congress were Azad, Nehru and Patel. Gandhi was no doubt elevated to a higher plane, but any student of Indo-British constitutional negotiations in 1946—1947 has to admit that the new leadership in the Congress was not that deferential to Gandhi's views.

On 24 March, 1946, a British Cabinet Mission arrived in Delhi with the proposal of setting up a Constituent Assembly which was finally to decide the future fate of India. Differences arose between the Congress, the Muslim League and the British Government over many of the terms. In consequence, the League launched upon 'Direct Action' on 16 August 1946. Communal riots started in Calcutta and spread into East Bengal and the Bihar soon afterwards.

Instead of working for a settlement between leaders at the top, Gandhi went to Noakhali in East Bengal in order to rouse the masses to set things right by their own effort, rather than place exclusive reliance on those at the top. But in this endeavour Gandhi was fighting a lone battle.

In the meanwhile the Viceroy, Lord Mountbatten, proposed a partition of India (June 1947) before a peaceful transfer of power could take place. Gandhi's alternative was for the country to reject the proposal and prepare for another massive civil disobedience movement. The national leaders, however, found themselves unprepared for this. So, by mutual consent between the Congress and the League, power was transferred on 15 August 1947 to a partitioned country.

That day found Gandhi in Calcutta. His presence and a fast undertaken by him restored peace in the city, and he left it for Delhi on 7 September 1947. The next five months were spent their, when he spoke every evening to the people as well as to the Government as to what they should do in order to lay the foundation of true 'Swaraj'.

On 13 January 1948, he undertook his last fast because his feelings were that neither the public nor the Government were doing enough for restoring communal harmony. Shortly after, he also decided that the Congress organization should be disbanded, and its workers spread all over the country, in its 7 and 1/2 lakhs villages (the total number of villages in India before partition), in order to educate and organize the masses to make proper use of their Constitution rights.

The communal holocaust of 1946-47 and Indo-Pakistan relations had deeply agitated the people in India. In this context Gandhi's solicitude for the Muslims of India was widely misunderstood. On 30 January 1948, he was assassinated by a young Hindu while he was on his way to his prayer meeting in the city of Delhi. Despite all controversies about Gandhi's role in the history of Indian nationalism there is no denying the fact that he was the dominant figure on the Indian political scene from the end of World War I to the achievement of independence.

During this period he swayed the Congress and the nationalist movement in a way which no one else could do. Whether a four-*anna* member of the Congress or not, be was looked upon as the leader. He was the initiator of all Congress policies and the maker of all important decisions. The Working Committee and the A.I.C.C. merely gave a formal seal of approval. Even the other political parties and the British Government considered him as the principal spokesman of the Congress.

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It was only on the eve of partition and independence in 1947 that he seemed to have lost some of his old influence with the leading figures in the Congress. His opposition to the partition proposal till almost the last had little effect. After independence, while the leaders of the new government made him a venerable figure they paid little serious attention to his ideas on the disbarment of the Congress Party, political decentralisation, administrative purity, rural economy and national reconstruction. By the time of his death the one-time leader had become only a legendary figure. How Gandhi would have reacted if he had another decade to live is one of the interesting speculations of history.

Gandhi was not only a man of action but also a man of ideas. So many detailed studies have been made on his philosophy of life and on his political, social, religious and economic ideas that it is impossible to compress them within the limits of a short biographical sketch. All that can be attempted is to give a broad and general outline of his ideas in some of the major fields.

Gandhi has been looked upon by many primarily as a man of religion; by others as a leader of Indian nationalism. But the idea of nationalism which he preached was that every nation should develop and utilise its resources for the common good of the whole human family. On the question of non-violence, he firmly held that only such things could be defended by non-violence as had been gained by non-violence, i.e. without exploitation.

Once he described himself as a socialist who believed in 'war', but with no trace of violence in it. Persuasion through courageous action, in which one did not inflict punishment on an opponent but took punishment on oneself while withdrawing co-operation from evil institutions, was how he wanted to transform human relationships, and bring into being new institutions. In the Swaraj of his conception, 'the means of production of the elementary necessaries of life' were to be in the control of the masses; and they should be 'able to control authority when abused' even by means of their unarmed strength.

One of his chief reliances was upon the Basic Scheme, where education of the head, heart and hand of the child was imparted through some useful craft. In this, he came close to Dewey, or perhaps nearer to Kropotkin. In personal appearance Gandhi was dressed in an unsewn piece of cloth with a similar covering for the upper body. He was very regular and methodical in his habits, and austere in his simplicity of living.

In religious matters, he loved to call himself a 'Sanatani' Hindu; although on many questions of social reforms, he relied more on reason, or his deep compassion for suffering humanity, in order to interpret the scriptures in his own way. As he spoke in the language of the common people, whether in style or in imagery, they responded to him also with great readiness.

Gandhi respected the sincere religious belief of every individual, if the latter was also prepared to suffer for it. Like a good Hindu, he held that every man saw truth only in fragments. Each, should, therefore, live according to his own light, and at the same time grant the same freedom to others. If one had to oppose the views of others, if his commitment to truth demanded it, the opposition should be by non-violence rather than by violence. Gandhi held non-violence was thus the guarantee of democracy or of the freedom of faith.

In his personal dealings with men and women of all shades, he was deeply human, and would do everything to alleviated the sufferings of even the smallest of those who came to him for succour.

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Gandhi, Narandas Khushalchand (1885 — 1974)

Narandas Khushalchand Gandhi, born in Rajkot in 1885, was a leading freedom fighter and social reformer. He was follower and relative of Mahatma Gandhi.

Narandas Khushalchand Gandhi, known all over the region of Saurashtra by the nick name of 'Narandas Kaka', was born in Rajkot on 15 September, 1885. Khushalchand Gandhi, his father, was a cousin of Mahatma Gandhi. Gandhi's father, who was the Karbhari of the

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Rajkot State, got his nephew Khushalchand appointed as the Fouzdar of the State. Khushalchand had the golden chance to live in contact with the Gandhi family. Devkunverba the mother of Narandas Gandhi, was a niece of Gandhiji's mother Putalibai. Unlettered though she was, she was highly cultured. It was this cultured family atmosphere of Gandhiji that nurtured Narandas.

Narandas had two elder brothers called Chhaganlal and Maganlal and one younger brother called Jamnadas. He had two sisters named Ladhiben and Harkuverben upon whom widowhood had descended prematurely and died, whereas two of his brothers joined Gandhiji on the Tolstoy Farm in South Africa.

Narandas staying with his father, studied primary at the Karansinhji School and secondary at the Alfred High School, Rajkot. In 1904, he passed the Matriculation Examination topping the students of his school, which eased his path to secure scholarship for college education. But family circumstances did not allow him to complete his college.

In 1903 at the age of thirteen only, he was married to Jamana, the daughter of the Diwan of the Lathi State, Mr. Vallabhdas Ravji.

The Bengal partition movement was in full swing when Narandas left his studies—only to join the Swadeshi movement in Rajkot and Bombay. In 1909, he joined the services of the Indian Cooperative Steam Navigation Company with a salary of Rs.15 only per month. He could win the confidence of the managers of the Company and reach the position of Assistant Secretary with a handsome salary of Rs. 700 p.m.

During his service, he had kept alive his link with Gandhiji through correspondence; he also worked with Gokhale to collect funds for supporting Gandhiji's South Africa movement. He also collected fund for the Tilak *Swarajya* Fund. At the instance of Mahatma Gandhi Narandas left his Navigation Co's job to join the *Ashram* in 1922. Since then, he rendered his honorary services to the Ashram, until he died. He made the *Charkha* his life companion. Cloths made from his hand-spun *Khadi,* he wore, and also presented to other Gandhian workers. He had the whole Gita on the tip of his tongue, on the other hand, he was versed in Mathematics, therefore, he could teach the womenfolk of the *Ashram.* In these spinning-cum-teaching classes stress was laid on the Gita and Mathematics.

His love for spinning led him to the Honorary Memberships of the Gujarat *Khadi Mandal* and the *Charkha* Sangh in 1924 and 1925 respectively. Keeping in view his expertise in transactions and auditing, Gandhiji entrusted to him the task of compiling the account of all the branches of the *Charkha Sangh* in India. This job he carried out successfully for 3 years. He conducted the *Khadi* work on no-less-no-profit basis without any avarice for publicity. He was Joint Secretary of the Third Kathiawad Political Conference convened on 8 January, 1925 at Bhavnagar under the Presidentship of the Mahatma. He performed his duties as the Joint Secretary for 3 years.

Gandhi pledged never to return to the Ahmedabad Ashram without having freed the clutches of the English. Thus, he did just before the historic Dandi March. Almost all the Ashramites had joined Gandhiji—hence he entrusted Narandas with the responsibilities of the Ashram. Narandas ably managed all the sections of the Ashram—Library, Kitchen, Hostel, Family quarters, Agriculture, Kindergarten, Industry, Tanning Centre, etc. and looked after the foreign visitors.

In the 1933, individual non-cooperation, Narandas was among the Ashramites arrested on 31 July, 1933. On his release Gandhi put him as an assistant to Rajendra Prasad to help keep accounts of the relief operations.

In 1938, Narandas assumed the position of Director of the Rashtriya Shala founded in 1921. Thus leaving aside the political movement, he took upon himself the national movement making the *Rashtriya Shala,* his service

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centre. Under his guidance, the Rashtriya Shala conducted diversified activities through numerous institutions viz. Gandharva Music School and Hindi Teaching Centre in 1938. School for the Deaf and Dumb in 1945; rehabilitation of the Sindhis from Lahore (1947-48); organisation of the Refugee camps at Bhavnagar, Kutiyana and Bantwa; Cottage Match Works and Bakeries (1948); Ambar Parishramalaya. Printing Press and Photography Section; Buildings for Khadi School. Patola Weaving Centre and Charkha Section (1953); Shorthand School (1955); Kasturba Ashram at village Tramba (1969); a Blind School for girls (1957); arrangement for the Ramayana and the Gita classes; opening of Khadi Centre in Rajkot, Bhavnagar, Amreli, Porbandar, Junagadh, Jamnagar; Khadi Production Institution of Gandhian thought and 'Shishta Vachan' Examination (1969) and Mahadev Desai Library.

During the 1929 drought in Rajkot, he, through the Rashtriya Shala made arrangements for supply of grass at lower rates to Maldharis, grass to animals, water huts, grains at lower rates etc. Over two hundred thousand benefited. Narandas also used to collect funds for the down-trodden and planned help for the Harijans and the schooling of their children.

Narandas was a member of the *Bhoodan Yajna* Committee which toured the Saurashtra kachh areas and collected 12,000 acres of land.

Narandas also contributed significantly to religious reforms, all the same he never created any new sect or institute. He believed in the unity of God and respected all religions. Eradication of untouchability and Harijans' entry into the sacred places were to him religion.

As long as he lived he had no enemies. He was never a member of any political party. He had that great ability to work selflessly. "Your right is not to seek fruits, but to work'—this he put into practice. Perturbed as he was by the 'Nav Nirman Movement' in Gujarat he declared he would last for 7 days—and he did it. But this fast crippled his old body—and he left this world for another on 29 November, 1974.

He had a heavy body so was his height. Clad in white Khadi he looked an attractive personality. He served the society through various activities viz. Harijan Services, Hindi language propagation, Basic Education, establishment of Primary Schools Khadi. The Rashtriya Shala, Rajkot, a sort of replica of the Satyagraha Ashram may be called the flower of his labour. To this day, his son, Purushottambhai is looking after the Rashtriya Shala.

His contribution to the society can be summarized in the words of Mr. U.N. Dehbar, "He bore the load as a supplementary (co-worker) of Mahatma Gandhi".

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Gandhi, Samaldas Laxmidas (1897 — 1953)

Samaldas Gandhi, born at Rajkot in 1897, was a leading journalist, freedom fighter, and scholar. He possessed the spirit of heroism, adventure and challenge against injustice and autocracy.

Samaldas Gandhi was born on Jyestha Krishna 10, Samvat 1953/1897 A.D. at Rajkot in a middle class *Vaishnav Bania* family. His father Laxmidas was the elder brother of Mahatma Gandhi and a disciple of Shriman Nathuram Sharma, founder of Anandashram of Bikha. He was a 'Barkhalidar' of Junagadh

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State and hailed from Kutiyana. He was in the service of the Maharana of Porbandar. Laxmidas married Nandkunvarba. They had three sons and four daughters. Laxmidas died when Samaldas was only 15 years old. Samaldas married Vijayaben. They had two sons Kishor, Hemant and two daughters Pushpa, Manjari. Samaldas died on 8 June, 1953 of heart failure.

Samaldas had primary and secondary education at Porbandar. He studied in Bhavsinghji High School, Porbandar and passed eighth class. He did not like school education. So, he got ready to enter the practical world at a young age and got the job of clerk at the disposal of the Porbandar State.

Unfortunately, he did not know English well, which was necessary for the job. He had not worked for a few days, so an officer scolded him. Samaldas felt hurt and left the job. After some time, he got a job in the municipality. During that time Annie Besant started the Home Rule movement. He participated in the Home Rule League, so he lost his job and went to Bombay and then Ahmedabad. There he met his uncle Mohandas Gandhi who employed him in the Navjivan Press for composing, proof reading etc. He did not like the work and went back to Bombay.

Samaldas got a job in a firm in the cotton market, but he was not satisfied with the nature of work. He had an aptitude to write in newspapers and magazines. He wrote a few articles in the pen-name of 'Premyogi' but they were not accepted. His article'*Mari Swapna Srusti*' was published for the first time in *Ankush*, a magazine published from Jamnagar. He had a keen desire to write and sent a series of six articles to Bombay Samachar. Then, he wrote in *Bombay Samachar* every week, in the pen-name of 'Topan'.

Ranchhodlal Lotwla, the most prominent person in the Gujarati press and director of radical newspapers *Hindustan* and *Prajamitra* was attracted towards Smaldas and entrusted to him the translation of Jack London's famous work Iron Hill. The translation in Gujarati was published as *Soneri Khanjar*. Lotwala also entrusted him with the work of editing his newspaper, but Samaldas left the work after some time, on account of difference on the question to policy.

During his editorship, he wrote an article against the Governor of Bombay, which earned him reputation as a fearless journalist. Soon after Samaldas left Hindustan Prajamitra and started his own weekly Karmabhumi, but he had to stop its publication for want of finances. He started free lancing in Gujarati and English newspapers. Later he was appointed editor of *Bombay Samachar*.

Amratlal Seth, an eminent Gujarati journalist was attracted by the writings of Samaldas and appointed him to editorial board of his new daily *Janmabhumi*, Not long after Samaldas became editor of the daily. He got an opportunity to work independently. He wrote articles against the autocratic foreign rule and the native states in fiery words and his newspaper became increasingly popular. He created panic among the autocratic princes. The terrorist activities during the struggles of Limbdi and Rajkot States in 1938-39, narrated in *Janmabhumi* daily attracted Gandhi's attention and he personally went to Rajkot.

Amratlal Seth took over the Janmabhumi press in 1940 and Samaldas left it with his colleagues. He started *Vandemataram* daily on 15 March, 1941. Its first issue of 56 pages was a landmark in the history of Gujarati journalism. It became an important daily within a short time. The leadership of Samaldas Gandhi in the 'Arazi Hakumat' i.e. Peoples' Government and merger of Junagadh State with the Union of India, was a great achievement in his life.

In August, 1947, the Nawab of Junagadh in utter disregard to the sentiment of his subjects, merged the State with Pakistan. In protest the late Amratlal Seth, a veteran leader and editor of *Janmabhumi* and Samaldas Gandhi convened a meeting of nearly thirty thousand

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people of Saurashtra, on 25 September, 1947 in Madhavbag at Bombay and denounced the accession of the Junagadh State to Pakistan. The meeting appointed Arazi Hakumat consisting of Samaldas Laxmidas Gandhi as President and five ministers with all powers, authority and jurisdiction. The President Gandhi and the ministers left Bombay and proceeded to Rajkot.

Ratubhai Adani was nominated commander-in-chief of the armies of the Hakumat. Junagadh House at Rajkot was captured and it became the headquarter of the Hakumat thereafter. The Loksena conquered most of the territory of the Junagadh State. The reigns of Government, consequently, were handed over to an Executive Council consisting of three popular leaders, with the administrator as President.

Samaldas Gandhi took over portfolios of Home, Commerce and Industries, Finance, Food and Civil Supplies. Later on, Junagadh State became a part of Saurashtra State and Gandhi was appointed as a minister for Revenue in the Cabinet, but he could not continue there, as he had differences with his colleagues.

Samaldas went back to Bombay and once again became the editor of *Vandemataram*. Then he had become a strong opponent of Saurashtra Government and the Congress. He criticised them very bitterly in his daily. He was President of Kathiawad Praja Mandal at Bombay. He presided over the journalism section of the Karachi session of Gujarat Sahitya Parishad in 1937—1938.

Samaldas was tall and had an attractive personality. He put on breeches, sherwani and white cap. The news writing of Samaldas can be compared with the stay reporters of the western countries.

As a reporter, he had a gift to collect information and went to the extent of disguising himself, to do so. He possessed the spirit of heroism, adventure and challenge against injustice and autocracy. He had sweetness, affection, courtesy, spirit of service, bravery etc. in his nature.

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Ganapati Muni, Kavya Kantha Vasishta (1878 —)

Ganapati Muni, born in Srikakulam District of Andhra Pradesh in 1878, was an eminent saint and scholar. He was to Maharshi Ramana what Vivekananda was to Ramakrishna Paramahamsa.

When the springs of experience dry up, culture becomes an affectation, belief a dogma and behaviour a habit. Occasionally, realised souls come into our midst and resuscitate our faith in our cherished heritage. Kavya Kantha Vasishta Ganapati Muni was one such personality.

He was born in 1878 and belonged to a learned family in Srikakulam District of Andhra Pradesh. His father Narasimha Sastry had a premonition while at Varanasi that his son would be an incarnation of Ganapati. His mother regarded him as an Avatar of the Sun God. Hence, his full name was Ayyala Somayajula Surya Ganapati Sastry.

He derived his traditional learning from his father. Being a prodigy, he mastered all the important classics before he was fourteen. What was more, he perfected a novel method of calculation in astrology at the age of ten, now known as Ganaka Kanthabharanam. He commenced composing poems simultaneously and those that are preserved exude his genius in the rhythms of Sanskrit.

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He was more interested in meditation than in mundane matters. His father got him married in order to put him on the normal path of life. But he could not be confined to house. He visited pilgrim centres like Nasik, Varanasi, Bhubaneswar, Mahendragiri and practiced severest austerities described in our Puranas and Sastras and held communion with the unseen Power.

In 1901, he came to know that Sanskrit Pundits from all over the country would be meeting at Nawadweep in Bengal, the famous seat of Sanskrit learning, to prove their mettle. He jumped at the opportunity, though he was just twenty-two. He successfully crossed swords with the galaxy of scholars, including Ambika Datta, who presided, and established his supremacy. He twitted Ambika Dutta remarking: "As Ambika Dutta. you are only the adopted son of Ambika, while I am her real son as Ganapati." Then, he was honoured with the title of *Kavya Kantha,* which means one whose speech is poetry then and there.

With this resounding victory at Nawadweep, he became a name to conjure with in the literary world of Sanskrit. Subsequently, he performed Ashtavadhanans, which are still unparalelled at a number of places. Incidentally, his uncanny skill in the game of chess became legendary. He drifted in 1907 to Arunanchalam, the abode of Ramanand Maharishi, who was then known as Venkataraman performing penance in the cave of Skanda. He found the Maharishi all alone naked, save for a cod-pie (koupinal) seated on the outer pial statue-like, motionless and calm with a steady gaze. Trembling with emotion, Ganapati Sastri, the seeker, did 'Shaastaanga Namaskar' and held Swamiji's feet with both hands.

Ganapati Muni realised that, at long last, he had met his Guru and received initiation (Upadesa) from the Maharishi and felt thrilled. Supreme Joy welled up in his heart. He was enveloped in ecstacy and had a sense of fulfilment. He had revelation. He contracted the name Venkataramana into Ramana. The Maharishi in his turn, addressed Ganapati Sastry as Narayana. He was to Ramana what Vivekananda was to Ramakrishna Paramahamsa.

He composed his "Uma Saharanamam"—a thousand verses—in praise of Uma. 'Hara Hara Sahasram'—a thousand verses—in praise of Shiva and 'Indrani Sapta Saptasati'—seven hundred verses—in praise of Indrani, besides countless stotras and sutras. He became a realised soul and came to be known as Muni. Strange are the ways in which sages and saints keep the stream of spirituality constantly flowing. Their Rediant spirit makes us spontaneously turn to them as a sun-flower turns to the Sun.

He had a mind of his own on socio-economic problems and proved on scriptural authority, that untouchability had no place in Sanatana Dharma. In an Ashram established by V.V.S. Iyer at Shermadevi in Tamil Nadu all were eating food cooked by a Brahmin. When a reformer proposed that a non-Brahmin should cook, Ganapati Muni surprised all by proposing that a Harijan should cook for all. He was child like in simplicity and affectionate as a grand-parent.

He was an adept in mastering any language in a very short time. He quoted chapter and verse from ancient lore to prove that women were entitled to equal rights in secular sacerdotal activities. He spoke on this subject in Telugu and Sanskrit at the Kakinada Session of the Indian National Congress. His participation in the national struggle led to his arrest and detention.

He was actively associated with the Tamil Nadu Provincial Congress Committee and was shadowed by CID. He attended Belgaum Session of the Congress presided over by Mahatma Gandhi and spoke in Sanskrit. He was a person of thin built and had long white hair and sparse beard. His complexion was pearly-wheatish with very prominent eyes. He used to remain in his study fully engrossed in scriptures and writing for most of the time.

After leaving Ramana Ashram, he stayed

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at Anand Ashram in Sirisi and shifted to Gokarnam on the West Coast. During this period, he wrote an original commentary on the Rig Veda. His evaluation of the Mahabharata is a masterpiece of intensive scholarship. With his novel "Poorna", he broke new ground in Sanskrit literature. His Sanskrit prose is lucid and deep and terse as well as epigrammatic. His "Tatwaghanta Satakam" is a superb elucidation of Advaita Vedanta.

When Dr.S. Radhakrishnan was the Vice-Chancellor of Andhra University, there was a proposal to appoint Ganapati Muni as a Professor of Sanskrit. But it did not fructify since he lacked conventional Degrees. However, he was persuaded to deliver a course of lectures at the University, which was a due recognition of his eminence.

He passed away at his Ashram in a place known as Numpura near Kharagpur. On his passing away in July 1936, Bhagawan Ramana Maharishi expressed his regret thus: "Where can we find the like of him?" By every test, he was a Godly person and a scholar extraordinary who participated in the liberation of the country and the mind of man. His memory ought to be commemorated in a befitting manner.

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Gandhari (10th Century B.C.)

Gandhari was a prominent character of Mahabharata and wife of Dhritarashtra, the King of Hastinapur.

The hilly country had ended. They had reached the vast, monotonous plain of northern India. Now only rivers or occasional forests obstructed their progress. Most of the time the princess rode in a chariot, or was carried in a palanquin; sometimes she walked. Her companion was a maid slightly older than herself. When they were leaving, it was she who had consoled the princess. By pointing out beautiful spots on the way and telling her amusing stories, she tried to keep Gandhari's spirits up. From her father's house, only Gandhari's brother Shakuni accompanied her. He, too, looked after the comfort of his sister.

Gradually, thoughts of the land of Gandhara receded and Gandhari's mind became absorbed in painting pictures of the unseen Hastinapura. When the people from Hastinapura had come to ask for her hand, their gifts had dazzled everyone. There chariots, their clothing, their ornaments were rich and splendid. Their behaviour and speech were urbane. Already her retinue was made up almost entirely of these people; there was almost no one from Gandhara. Their journey was so long and so fast that the princess was fatigued both in mind and body. Finally, she longed only for the journey to end.

At last, it was over. Bhishma came out of the city of greet the Gandhara princess. As her retinue rode through the city, people stood on both sides to welcome her. But Gandhari was too tired to pay any attention to them. She went immediately to the chambers reserved for her. For two days she remained there, exhausted and listless. But every day her companion would go about the palace and return with new descriptions of the splendour of the Kurus.

Gandhari was astounded to hear that her brother Shakuni, the prince of Gandhara, had decided to stay on permanently in Hastinapura. However, she knew of many cases where a man whose elder brother was on the throne had gone to another kingdom to obtain wealth and fortune. It was good to think that although she had come so far, she was not completely cut off from her home. When her companion described Shakuni's palace, she felt proud of the wealth of her husband's people. By evening she ceased to think of her own home and became absorbed

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in the crowded capital below and the broad forests beyond, along the banks of the Yamuna.

In Gandhara, she had never seen such a vast expanse of level land. This place too much bigger than that of her parents. Gradually, she ceased to think of her own home and became absorbed in the thoughts of being queen in this splendid house. Just then her friend came in. 'Today what will she tell me about their grandeur?' Gandhari looked at her expectantly. But today the girl looked different. She did not come in as usual, animated and gay. Her face was white, her steps faltered. Thinking her friend must be sick, she stepped towards her. Her friend came up to her with great effort, gripped the princess' hands, and burst out, 'You are betrayed, poor darling, we are betrayed. The prince you are going to marry is blind from birth'. For a moment, Gandhari did not comprehend her friend's words. The next moment. she fell to the floor uncounscious.

Gandhari was seated in her palace. Her companion was standing behind her, gently stroking Gandhari's hair. 'Take courage, princess.' Though Gandhari was now not only a mother but a grandmother, her friend still used her childhood title, 'Princess'. As soon as she had said these words her friend thought to herself, 'How foolishly do I talk! What hope has this poor woman left? Though the rest of her sons were gone, as long as Duryodhana was alive, she still had a son. She could master her grief and hold her head up. What can she do now? Aloud she said, 'Calm yourself, Gandhari.' Gandhari sighed and answered, 'There is nothing that can upset me now. After I had many children you thought that your Gandhari would at least be happy. But it was never so. If they were hurt, my heart would start to pound; if I heard them crying, I used to grieve and get flurried. If I heard that they didn't win in the chariot race, I would get dejected. The day, they came back humiliated from the ill-fated trip for inspecting the royal herds, I felt sadder than they themselves. When the Pandavas were being sent to a small town on the border, those helpless children came to say farewell. Outwardly, I gave them my blessing, but in my heart I was thinking, "Good, now my children's way is clear".

Before the war, it was only at your urging that I went into the assembly and advised them not to fight. Inwardly, I was telling myself that if they fought, the kingship of Hastinapura would remain with my sons. Later, after the war started, I faced each new day with the dread, "What will be the news today?" Then as the battle went against them I would ask myself, " Today how many as left?" Each child was a new sorrow. I had no life of my own. All my life, their moments of happiness were my moments of happiness, their moments of sorrow were mine.'

As she spoke, Gandhari's voice grew louder and louder. Her friend looked at her with consternation and pity, 'Be calm, be calm, my sweet'. Immediately Gandhari answered, 'That is what I am telling you. Today I have become completely calm. Now no one's success can make my heart blossom in happiness; no one's defeat can wither it with sorrow. Now there is nobody for whom I can be anxious. My mind is now permanently at peace. There is nothing to hope for, nothing to fear.'

Meanwhile, controlling his own grief, Dhritarashtra had taken the hand of an attendant and come to console Gandhari. From the door he called, 'Gandhari, Gandhari'. Just as she finished her last sentence, Gandhari heard his call. Immediately she realized how false her words were.

As long as, her blind husband was alive, she could not escape being subjected to happiness and grief. Agitated, she got to her feet. But he, she managed to utter. For the second time in her life she fell over in a faint. Seeing that the queen had fallen, all the servants hurried towards her. Dhritarashtra's attendant too released the king's hand and rushed towards Gandhari. Dhritarashtra stood alone just inside the door-way. He could hear the confusion

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around him, but he could not understand what had happened. He stood looking everywhere with his sightless eyes, asking pitously, 'What has happened, what has happened?'

Today everyone left the foot of the Himalaya and started up the mountain. In this lower hut there had been servants to wait on them. There were huts of ascetics nearby. Dharma and the other princes had come to visit them twice. On the whole, the tempo of their life was even and quiet. One after another, the days passed for Dhritarashtra and Gandhari, Vidura and Kunti. Vidura, Dhritarashtra and the ascetics would spend their time discussing one subject or another. Gandhari and Kunti would sit listening. Every time visitors came, the outwardly calm stream of their life was disturbed.

The whole palace became crowded with the retinue of the princes—now kings. As the sons put their heads on the feet of the elders, each one's heart filled with different emotions. After they left, outwardly, all became peaceful, but it took a longer time to quiet the inner turmoil. Today, too, the princes and their wives had come from Hastinapura. Dhritarashtra had made up his mind about something, and said to Dharma, 'Yudhishthira', this is not truly the last *ashrama*. Now let the four of us build a hut and live by ourselves. It has taken us many months to get used to living out here, away from the palace.

But now it would be better if we went higher and lived in the forest.' Yudhishthira and the others tried to dissuade him, but Dhritarashtra would not listen. Dharma looked at Vidura. But today Vidura too supported Dhritarashtra. 'Dharma, what Dhritarashtra is saying is right. You must now bid us farewell. You, who know dharma so well, why are you trying to tempt us back into this world? You should also not cling to us.' Kunti's eyes filled up, but she too announced her decision to leave the present hut. Nobody asked Gandhari for her opinion. Everyone assumed that her husband's wish was hers.

The party walked all day. Not only the young men and their wives but the ascetics also accompanied the old people. As they went up, he valley became narrow; the river now was far below them. Finally, Vidura selected an open, quiet, shaded place. There the servants erected a hut and left enough provisions for ten or fifteen days. That night the whole party slept there and in the morning all but the four departed with heavy hearts. Dhritarashtra would not allow a single servant to remain. Vidura promised to take care of Dhritarashtra's needs and Kunti said that if her sister-in-law consented, she would be happy to look after Gandhari.

Gandhari gave her heartfelt consent. 'I do not want a servant', 'She said emphatically. Finally, the farewells were said. As they were going, Dharma called Vidura aside and told him, 'I am having four or five trusted servants put up a hut and stay about a half mile below. Every few days they will come and look to your needs. Don't refuse them. I am telling them that at other times they should not come near you.' Vidura accompanied the children a short distance and then turned back. Now only the four remained in that lonely place.

After the morning's tasks in the hut were completed, Vidura took Dhritarashtra's hand, and Kunti led Gandhari to a cool, shaded spot. They seated the blind couple, then sat down themselves a little behind. Gandhari was sitting quietly, She let out a deep sigh.

Dhritarashtra turned his face toward her and said a little scornfully, 'What's the use of sighing now? Our life has been just what two blind people could expect.' His words and his tone startled Gandhari. She would not normally have replied back but the scorn in his words pricked her. She answered a little drily, 'I wasn't sighing for my sorrow, Your Majesty. Since, we came here, the mountain breeze, the thick carpet of needles underfoot, the light smell of the pines, the sighing of the forest in the breeze, and the constant murmuring of the river all have reminded me of Gandhara; and without realiz-

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ing it, I sighed. That is all.' At her words, Dhritarashtra lost all desire to hurt her. He said with pity, 'Really, Gandhari, your life was ruined by being bound to a blind man, wasn't it? All your life you must have yearned for your parents' home.'

Gandhari answered, 'Not at all. The day I married you I suppressed all thoughts of my parents' home. Today, I was recalling the country of Gandhara, not the people. Your Majesty knows that though I lived in the same courtyard as my brother, I never spoke to him.' Several moments went by in silence. Vidura and Kunti sat with astonished expressions. Kunti looked as if she was worrying about the trend of the couple's conversation. It was now Dhritarashtra's turn to speak. The scorn was gone from his voice. Almost pleadingly he said, 'You were deceived. Without being told of my blindness you were married to me. We did you a thousand wrongs Gandhari. But you have paid them back. Can't you ever forgive and forget?'

Thinking that such a conversation should not be overheard by a third party, Vidura and Kunti rose silently and started to leave. But the blind Dhritarashtra's ear was quicker than the ordinary man's eye. Turning towards Vidura and Kunti, he said, 'Wait, don't go. Sit here. So far in our relationship as husband and wife nothing has taken place in private. There is no reason for any privacy now. As your elder I order you to stay.' As soon as he heard the two sit down, he turned again to Gandhari and said in a choked but excited voice, 'Really, you have punished me severely, Gandhari. I didn't think so at first; at the wedding ritual when you stood with your eyes bound, I did not take it too seriously. I thought that I would plead with you and be able to extinguish your anger with my love. But that was not to be.

At night, when you came to the bed chamber, your eyes were still bound, and you came stumbling, clutching someone's hand. I was born blind. I had become used to moving about without seeing. But you had deliberately covered your eyes. Your body was not used to blindness. What a horrible night! I don't know why I didn't kill you right then.'

Gandhari too retorted bitterly, 'I wish you had. At least we would have avoided this horrible future.' 'Don't talk like that, Gandhari, Dhritarashtra said passionately. 'No matter how weak we Kuru men have become, we still are Kshatriyas. We don't show our manhood by killing women.' Then, he went on as if he had not been interrupted, 'I was king. I could have torn off that blindfold. But I thought that instead of forcing you with my authority, I would persuade you in time. But your first day's resentment became permanent. When you had children, I thought of saying, "Gandhari, if not for me, at least to see the face of your child unbind your eyes."

But by that time my heart too had hardened. Perhaps, you would have done it for the children, but I was not ready to give you the chance. I had a kind of revengeful pleasure in knowing that you would never see the face of your son. Going around with your eyes bound, you were playing the part of a devoted wife. You were chained by the results of your own actions. Never again could you open your eyes of your own accord. You could only have done it by my order. And that I would not give.

Through love for our children blind love though it was—we came close. Until that time you never felt that I belonged to your. We Kuru men have done great injustices to women. And we have paid in full for them too. In Amba's wrath Bhishma was burned. I am still burning in yours. My children too have been destroyed in it. Kunti also was married to a deficient man. But at least she fulfilled the role of a faithful, if not a very beloved wife during her husband's life. After his death, she constantly guarded the welfare of her children. Every person gets entangled in a mesh of injustices. I wronged you. Pandu wronged Kunti. And whose wrong doing was it that Pandu and I should lead such fruitless lives? Can we say that the wrongs done to our mothers, the misery they suffered, brought this curse on us?

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Poor Vidura was the only one completely sound in mind and body. He was the son of the same father as we were. But because his mother was a servant, he could not become king. He did not try to take revenge on anyone for his life's disappointment. Kunti and Vidura were the only two people in our whole clan who were consciously watchful. You feel, Gandhari, that you have been cheated and deceived, but think for a moment: in the three generations of our family every person has been cheated and deceived. I am pleading with you not merely to ask for forgiveness, but to persuade you to give up your fight against life. Give up your anger, not only against me, but against life itself. My injustice to you does not give you the right to do injustice to your children, to your whole life.

How can one wrong compensate another, Gandhari? As least now take off that blindfold. Learn to look at the world, at human beings, and at your own past life objectively. Our life is nearly over. At least do not die with your eyes bound.' Dhritarashtra could not speak any more. The others too were immersed in the thoughts he had stirred. After a long while Gandhari said softly, 'Your Majesty, I have uncovered my eyes, but I still can't see clearly. For the first time in his life Dhritarashtra gripped her hand hard and cried like a child. In the Kuru clan, Dhritarashtra and Gandhari were the participants of joys and sorrows; Vidura and Kunti were merely witnesses. But today the witnesses also became involved and their eyes were filled with tears. After his emotion had subsided, Dhritarashtra said gently, 'Gandhari, in a day or so, with Kunti's help, you will learn to see. The day you can see clearly, take me by the hand and seat me here.' No one could speak any more. After returning to the hut too, each one was absorbed in his own thoughts.

Two days went by Gandhari had learned to get about using her eyes. Taking the king's hand, she led him to his usual seat. Again everyone sat down, and as if the two days had not intervened, their conversation continued. Dhritarashtra kept Gandhari's hand in his. He began to speak, 'Gandhari, you are younger than I am. When I am gone, you will be able to manage by yourself now.' Hearing these words, Gandhari put her hand on his lips. 'Never, Your Majesty, that will never happen. I did not hold your hand in order to let it go again. I have opened my eyes not merely for myself but for both of us.'

Again Dhritarashtra could not speak. After a long time he quieted his mind and said, Gandhari, I can smell and hear what you cannot see. Look, there is a forest fire somewhere. Since morning I have been smelling smoke. I have been hearing the cries of frightened animals. I think that somewhere on this side of the river, behind us, the forest is on fire. It is not yet close enough to feel the heat. Look and see.' Vidura, Kunti and Gandhari rose and looked. Yes, in the distance they began to see smoke.

They saw reddish, yellowish tongues of flame moving. All three sat down again. Gandhari said softly but clearly, 'Your Majesty is right. The fire is not even a half mile away.' Dhritarashtra said, 'It will be harder than you thought to hold my hand till the end. I am tired of living here waiting for death, of having the children visit us every five or six months, stirring up old griefs so that I have to quiet my mind all over again. You can cross the river and escape from the fire.'

Gandhari gripped Dhritarashtra's hand more firmly, 'Your Majesty, now I am not going to leave you. Come, instead of waiting for the fire, let us walk towards it.' You are right, Gandhari, Dhritarashtra stood up. He and Gandhari started forward. Hearing Vidura and Kunti coming behind them, he stopped, 'You too,' that was all he said. Again, he turned and started forward.

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Ganesh Shanker Vidyarthi

—See under Vidyarthi, Ganesh Shanker.

Gangesa Upadhyaya (12th Century A.D.)

Gangesa Upadhyaya, born at Karion near Darbhanga, was a great philosopher of Ancient India who introduced new dimension in Hindu logic.

The *Tattva-cintamani* is the immortal work of Gangesa, also called Gangesvra, surnamed Upadhyaya who was a Mithila Brahmana. He was born in a village named Karion on the banks of the river Kamala, twelve miles south-east of Darbhanga. It is said that Gangesa while young was altogether illiterate. He propitiated the goddess Kali, on the cremation ground adjacent to his uncle's house, and acquired from her, as a boon, deep erudition in the science of Logic.

Gangesa mentions the name of Sivaditya Misra, the well-known author of Saptapadarthi, and makes frequent quotations from Ratna-kosa, which is a work on the Vaisesika philosophy. The Ratnakosa, a work on Vaisaka philosophy, has been quoted only by Gangesa in the *Tattva-cintamani*, but also by Vardhamana in the Nyaya-kusumanijali and by Raghunatha Siromani in the Anumana-didhiti. Glosses on Ratnakosa are said to have been written both by Harirama and Gadadhara. This Ratnakosa is different from the Advaita-ratna-kosa—a work on the Vedanta philosophy by Akhananada—as well as from the Prameya-ratna-kosa, a work on Jaina philosophy by Candraprabha Suri (1102 A.D.).

Nothing is definitely known about the Gauda Mimamsaka or Srikara mentioned by him. Gangesa must have flourished after 1093-1150 A.D., the period when Ananda Suri and Amaracandra Suri, whose opinions he had quoted, flourished. As he criticises the Khandana-khanda-khadya, he must have been posterior also to Sri Harsa who lived in Kanauj in the Court of King Jayacandra in 1186 A.D. The earliest date that has been assigned to Gangesa is before the first quarter of the 13th century A.D., when his son Vardhamana Upadhyaya lived, in other words Gangesa is assigned to the last quarter of the 12th century A.D.

According to the Dhanukha inscription Mahesa Thakkura, brother of Bhagiratha Thakkura, the well-known author of a sub-commentary on the Tattva-cintamani, lived in 1556 A.D. Considering that in the succession of the generations of pupils Bhagiratha Thakkura was seventh in descent from Gangesa Upadhyaya, and allowing an average life of thirty years for each generation, we may assume that Gangesa lived 180 years before Bhagiratha, that is about the year 1376 A.D.

The succession of pupils from Gangesa is also follows: 1. Gangesa; 2. Vardhamana; 3. Yajnapati; 4. Misra; 5. Paksadhara; 6. (b) Vasudeva, (b) Rucidatta, (c) Cadrapati (?); 7. (a) Mahesa Thakkura, (b) Bhagiratha Thakkura; 8. Apupil; 9. Bhavanatha; 10. Sankara Misra. The inscription is found on a stone-slab attached to a well at the village Dhanukha near Janakapura in Darbhanga.

The Tattva-cintamani is divided into four books dealing respectively with (1) Perception (*pratyaksa*), (2) Inference (*anumana*), (3) Comparison (*upamana*), and (4) Verbal testimony (sabda), which are the four means of deriving valid knowledge. The first book, which treats of perception, opens with stanzas saluting God Siva.

The Tattva-cintamani (a thought-jewel of truth), otherwise known as *Pramana-cintamani* (a thought-jewel of valid knowledge), of which a short summary in English is given in the following pages, was written by a Brahmana logician of Mithila named Gangesa Upadhyaya. It introduces a new era in the development of Logic in India and is justly reckoned as the first work on the Modern School of Hindu Logic. In modern is accompanied by a knowledge of the Tattva-cintamani or at least a portion of it. The study of this work develops to an enormous

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extent the discursive faculty in the reader and enables him to argue with hair-splitting distinctions and subtleties.

The book, since its first composition in the 12th century A.D., has been a subject of close study by the Pundits of Mithila, and about the middle of the 15th century its study was introduced into Bengal by Vasudeva Sarvabhauma, who had been educated in the academies of Mithila, Since 1503 A.D., when the university of Navadvipa was established, *the Tattva-cintamani* was much popularised in Bengal through the endeavours of the famous Raghunatha Siromani and others. Gradually the book was introduced into Madras, Maharastra and Kashmir, and in a couple of centuries it became known all over India.

The influence of this epoch-making book can be traced in the works on almost all the branches of Sanskrit lerning that have appeared during the last five hundred years. Unfortunately no attempt has yet been made to present the contents of the work in English, Bengali, Hindi or any other modern language, perhaps on account of the bewildering abstruseness of its style and thought.

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Ganesan, C. Sivaji (1928 —)

C.S. Ganesan, born at Vilupuram in 1928, is an eminent film-star and politician.

C.S. Ganesan, popularly called Sivaji Ganesan, was born on 1 October, 1928 at Vilupuram as the fourth son of Rajamani Ammal and Chinnaya Manrayar. At the time of his birth his father was undergoing imprisonment for active involvement in the freedom struggle. Since, his father was actively associated with the freedom struggle Ganesan did not get the opportunity to undergo even the rudiments of formal education.

After the completion of the third standard, he joined the Sri Balagana Sabha, a drama troupe owned by Yathartham Ponnuswami Pillai. From the drama field he moved to the film world where he excelled himself as one of the most popular film stars in South India. It was in 1952 he commenced the film career through the film 'Parasakthi' which had a record show for forty-two weeks and with 'Chiramjivi' the number rose to two hundred and thirty-eight.

Politics became his part-time field. Until 1955 he was associated with the D.M.K. Party. Following his darshan at Tirupati in 1955, he left the D.M.K. and joined the Congress Party. He stood with Kamaraj and following the death of K. Kamaraj, he opted for the Congres I.

In March 1982, he was nominated to the Rajya Sabha in recognition of his contribution to the field of art. Further he has bagged a good number of awards and distinctions including *Padma Sree* and *Padma Bhusan*. Among his two sons and two daughters, Ram Kumar looks after the Sivaji films and the other son Prabhu is a budding actor.

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Gangadevi (14th century)

Gangadevi was one of the greatest woman Sanskrit writers and princes of Vijayanagar empire.

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Vijayanagar compared well with Amaravati, the celestial capital its gates are like Meru, gardens like resorts in spring hillocks full of sports, and lakes and clean bungalows feast for eyes. It is the home of all wealth, garden of all good things.

The above is a short description of the city of Vijayanagar by the princess Gangadevi, one of the greatest woman Sanskrit writers of all times. She was wife of Kumar Kampana, second son of Bukka who with his brother Harihar had founded the empire of Vijyanagar.

Bukka succeeded Harithar, consolidated and strengthened the empire and ruled from 1356 to 1377. He eliminated unruly elements. His son Kampana who was governor of the sourthern territory, conducted campaigns and succeeded in subduing the refractory chiefs. Gangadevi had accompanied her husband on these campaigns and she described his heroic deeds in *Madhura-vaijayam* or *Veerakampanacharita*.

Gangadevi's narrative is simple and charming in Vaidarbhi style. The poem begins with the birth and parentage of Kampana who in his youth is married to Gangadevi. Soon after the prince has to proceed with his consort towards the south. He defeated the Arcot ruler, established a good government in Kanchipuram, and later defeated the Sultan and took possession of Madurai. At this point. They manuscript breaks off abruptly. The poem is extant today only as a fragment because only 8 cantos and a part of the 9th are available. Even in this many verses are lost and what is so strange is that only one manuscript has been found so far. The poem is, however, of great historical importance.

Gangadevi was a pupil of Vishwanath and admired the poetry of Tikkana-Somayaji which resembled the 'moonlight drunk with avidity by thirsty poets like Chakora birds'.

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Gangopadhyay, Dwarakanath (1845 — 1898)

Dwarakanath, born at Mayurkhand in the district of Dacca in 1845, was one of those democratically and radically minded Young Brahmos who conceived of setting up progressive political organisations to agitate for middle-class and peasant interests.

Dwarakanath was born on 20 April 1845 in a lower middle-class Hindu Brahmin family at the village of Mayurkhand, Vikrampur, in the District of Dacca (now in Bangladesh). His parents, Krishnapran and Udaytara, had a great influence in the formation of his character. Dwarakanath married first around 1862; and later, about 1882. Kadambini, the first lady medical graduate in India, was his second wife.

After taking lessons at the village 'pathsala' in the traditional way, Dwarakanath went to Kalipara school from where he unsuccessfully appeared at the Entrance examination in 1861. While the sacred Hindu epics deeply affected his early life, Dwarakanath also came under the spell of Bijaykrishna Goswami, the Brahmo Samaj and writings on Brahmoism, and became a Brahmo around 1869.

Dwarakanath ranks among the foremost nationalist leaders of the 19th century. He was one of those democratically and radically minded Young Brahmos who conceived of setting up progressive political organisations to agitate for middle-class and peasant interests.

In July 1876, he assisted Surendranath Banerjea in forming the Indian Association, which for at least a decade ruled public opinion from Peshawar to Chittagong. In his 'A Nation in Making', Surendranath gratefully records in 'energy and devotion' with which

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Dwarakanath worked for the Association till almost the end of his life. Dwarakanath utilised the Association to establish, in the early 1880's, Ryots Unions throughout Bengal, 'to ameliorate the intellectual and moral condition of the peasantry' and check oppression by the Zemindars 'by all legal and legitimate means'.

In 1883, he sponsored the idea of starting a national fund for the political advancement of the country. He regularly attended the Indian National Congress sessions and in 1887 carried his proposal for *pof* a token one-anna subscription from labourers Congress membership. In 1888, Dwarakanath piloted a resolution at the Bengal Provincial Conference, requesting the Government to appoint an enquiry commission on the deteriorating service-condition and recruitment system of Assam tea-garden coolies. He had visited the tea-gardens in 1886 as a delegate of the Indian Association and he criticised the conditions there in a series of articles in the *Bengalee* in 1886, entitled 'Slavery in British Dominion'.

Dwarakanath's nationalist-democratic zeal was matched by his enthusiasm for ushering in religious democracy in India. In company with other young radicals like Sibnath Sastri and Anandamohan Bose, Dwarakanath broke away from Keshabchandra Sen's Bharatvarshiya Brahmo Samaj on the issue of the 'Coochbehar Marriage' and formed the Sadharan Brahmo Samaj on purely democratic lines in May 1878.

As a staunch Brahmo, Dwarakanath was necessarily interested in social reform and service, with emphasis on women's welfare. Besides inspiring the establishment of organisations for female education and moral uplift like the 'Bikrampur Sammilani' and 'Uttarpara Hitakari Sabha', Dwarakanath started the *Abalabandhab Patrika* in 1869 with a view to awakening public consciousness on the unhappy social condition of Hindu women.

In 187,1 he joined the agitation for allowing women to sit outside the screen in the Brahmo Samaj temple. To foster higher education among women, Dwarakanath helped to found the 'Hindu Mahila Vidyalaya' (1873) and the 'Banga Mahila Vidyalaya' (1876) in Calcutta, the latter merging into the Bethune College in 1878-79.

In 1896, he undertook the management of the Brahmo Girls' School. But knowing that example is better then precept, Dwarakanath sent his wife Kadambini to the Calcutta Medical College. He was also chiefly responsible for the Indian National Congress resolution (1889), admitting women to voting rights in the Congress. Dwarakanath's spirit of public service was manifest in his relief work in the famine-afflicted Birbhum and Burdwan districts (1885) and in Bihar (1897) and also in his organisation of the Brahmo Samaj Plague Suppression Committee (1898).

The diversity of Dwarakanath's interests found expression in his articles on political and social questions, published frequently in nationalist weeklies like the *Bengalee* and the *Sanjivani* and in the Sadharan Brahmo Samaj's official English and Bengali organs, the *Brahmo Public Opinion* and the *Tattvakamudi*. Besides, he became the editor of the Samaj's weekly magazine, the *Samalochak* (Critic), in 1878, and joint proprietor and editor of the *Sanjivani* in 1883 which Bipinchandra Pal described as a 'powerful organ of liberal thought'.

Dwarakanath was not merely a journalist , he was a prolific author too. His well-known publications include: 'Padyamala' or Collection of Poems (1869), 'Bir Nari', a historical drama (1875), 'Jatiya Sangeet' or Collection of National Songs (1876), 'Jibanalekhya', biography (1876), 'Naba Barsiki', a comprehensive yearbook in Bengali (1877), and 'Suruchir Kutir', a novel (1880). Dwarakanath has also to his credit children's text-books like 'Kabigatha' or Collection of Poems (1877), 'Sisur Sadachar' or Moral Teachings and 'Kabitamala' or Collection of Poems (1880), 'Siksha Prabesh' and 'Patiganit' (1881); and 'Swasthatatta' or On Hygiene (1882).

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Dwarakanath was bold in his sympathy for the weaker sections of the society. As a Sadharan Brahmo Samajist, he fought caste and untouchability and was all out for women's emancipation, which included widow-marriage and complete equality of the sexes regarding higher education and economic freedom. While not hostile to individual Englishmen, Dwarakanath was yet a staunch nationalist, although advocating constitutional method of struggle in the true Moderate tradition.

As far economic problems are concern, he believed that Indian handicrafts could compete in the world market. With a view to encouraging indigenous cottage industry, he organised the 'Swadeshi Silpa Pradarsani' in 1896 on the occasion of the Calcutta session of the Congress. Dwarakanath has also been acclaimed as 'the father of the organised labour movement in the country'

In more ways than one Dwarakanath was 'one of the makers of modern Bengal'. His tireless efforts in the spheres of female education and religious reform have had a lasting impress on the Bengali society: the Sadharan Brahmo Samaj today stands as a monument to his glory. Besides, Dwarakanath did everything the could to secure to the relatively neglected social sectors—viz., womenfolk, peasantry and labour—through rightful place in society. Last, though not the least, as one of the prominent founder-members of the Indian Association, Dwarakanath shares with Surendranath the laurels for being the prophet of Indian Nationalism.

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Gangopadhyaya, Jyotirmayee (1839 — 1945)

Jyotimayee, born in Calcutta in 1889, was a reputed nationalist, freedom fighter and social reformer.

Jyotimayee Gangopadhyaya was born in Calcutta on 25 January 1889 in a middle-class Brahmin (Brahmo) family. She was fortunate in her parentage, her father Dwarakanath having been a reputed nationalist, journalist and social reformer, and mother Kadambini having earned the distinction of being the first lady medical graduate of the Calcutta University. One of her brothers, Prabhatchandra, is a journalist and Congress worker of some note. She was unmarried.

Educated at the Brahmo Girls' School and Bethune College, Calcutta, Jyotirmayee took her M.A. degree in Philosophy in 1908 from the Calcutta University. While fondness for European literary, historical, political, economic and philosophical writings exposed her to Western influences, Joyitirmayee was equally open to influences from the Sadharan Brahmo Samaj and the Indian National Congress, with whose distinguished votaries she came in close contact very early in life as a result of the family environment.

Jyotirmayee took to the teaching profession soon after obtaining the M.A. degree. From 1909 to 1920, she served the Bethune Collegiate School, Cuttack, Ravenshaw College and Women's College Ceylon, where she ended up

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as Principal. During the next decade, Jyotirmayee became Principal successively of Jullundur Kanya Mahavidyalaya (1920), Brahmo Girls' School (1925), Vidyasagar Bani Bhavan (1926) and Buddhist College, Ceylon (1929). She retained her affiliations with educational institutions to almost the end of her life.

Jyotirmayee utilised her profession to inspire the student community—a combustible material in any national movement—to serve the Motherland. Her active political career started with her participation in the Non-Cooperation Movement (1920-21). A member of the Congress, she extensively toured Bengal in connection with the movement and helped organise the first Women's Volunteer Corps within the Congress organisation with an ability which 'deeply impressed' Lala Lajpat Rai.

Later, she joined the Satyagraha movement, became Vice-President of the Women's Satyagraha Committee formed on 13 March 1930, and courted six months' rigorous imprisonment for leading a procession of women Satyagrahis on 25 June 1930.

In 1931-32, Jyotirmayee took part in individual satyagraha movement and was again arrested. In 1933, she was elected a Councilor of the Calcutta Corporation. In 1942, she was arrested for participation in the Quit India Movement.

In 1945, she died under tragic circumstances while leading a procession of students soon after they had condemned the Dharamtolla Street police firing at a meeting in Wellington Square, Calcutta. As a Sadharan Brahmo Samajist, Jyotirmayee was keenly aware of social maladies.

Besides being connected with female welfare organisations life the 'Hiranmayee Bidhava Silpasram', 'Pure Basanta Kumari Bidhavasram', 'Mahila Atmaraksha Samiti', etc., she organised a Students' Association for Social Service in 1926. The diversity of her interests found expression also in her articles on education, political ideals and social problems, in well-known periodicals like the *Modern Review*, the *Prabasi*, etc.

Jyotirmayee was progressive in her views. Her Brahmo background necessarily made her a relentless critic of social prejudices like caste and untouchability and an ardent advocate of female emancipation and widow-marriage. As one who had tasted the fruits of western education. Jyotirmayee would yet have liked to impart education through the mother tongue.

While not antagonistic to the British as a race, she yet found it impossible to condone the economic evils of Imperialism and individual cases of official oppression, and so stood for complete independence of the country to be attained through constitutional means. While encouraging cottage industries through women's organisations, Jyotirmayee envisaged a future India industrialised along modern lines. She was one of the founder-members of the Aryasthan Insurance Company and took an active part in directing its activities.

An educationist and social worker, Jyotirmayee was before all a patriot who worked assiduously for India's political liberation. She played no mean part in fostering national consciousness among the Bengalee womenfolk, not merely through writings and speeches but also by extensive and untiring field-work.

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Gangopadhyay, Narayan (1918 — 1970)

Narayan Gangopadhyay, born at Baliadanga in Dinajpur district in

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1918, was an eminent Bengali novelist. He introduced historical background of the late medieval period.

Bengali novelist born at Baliadanga, Dinajpur, originally from Barisal, now in Bangladesh. His real name is Taraknath Gangopadhyay but he wrote under the pseudonym which later became his holy name. Educated at Calcutta University where he got his First Class in Bengali in M.A. (1941), he carried on researches in the short story as a literary genre and obtained a Doctor's degree. He was some time lecturer in the City College, Calcutta. Then he joined the post-graduate Bengali Department of the Calcutta University.

Narayan first tried his hand at writing poems, then turned to prose. His novel *Upanibesh* (1943) made him famous overnight. Gradually he published *Shilalipi, Baitalik, Lalmati, Padasanchar, Samrat O Sreshthi* and others which established him as one of our important novelists after Manik Bandyopadhyaya. The total number of his books is fifty-five, most of which are novels.

His short stories contained in *Bitangsa* are among the best of the Bengali short stories. His books of criticism, *Bangla Galpa-Vichitra, Kathakovida Rabindranath and Sahitya O Sahityik* are also remarkable for insight and comparative evaluation. He died when he was serialising his interesting observations and comments about life and society under the pseudonym Sunanda. He also wrote for the young readers. The child hero Teni has become a familiar name with the Bengali children.

Narayan Gangopadhyay became a major writer in the fifties and sixties. A socially conscious writer, Narayan was at ease when he introduced historical background of the late medieval period. In the history of Bengali fiction Narayan stands between Tarasankar Bandopadhyay and later younger generation of writers experimenting with new art form. His earlier novels show the influence of Tarasankar, while his later novels clearly indicate the influence modern intellectual authors of the West. He was awarded 'Basumati' prize for this literary works. He died on 8 November, 1970.

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Ganguly, Bepin Behari (1887 — 1954)

Bepin Behari Ganguly, born at Baganda in Hooghly district in 1887, was one of the leading freedom fighters and politicians.

A scion of the Ganguly family of Halisahar (24-Parganas), Bepin Behari Ganguly was born in his maternal grandfather's home in village Baganda Under Jagatballavpur P.S. in Hooghly district on 5 November 1887. His father Akshaynath was well-known for his public welfare activities. This trait of his father deeply impressed the child Bepin, and the seed of Patriotism was sown in his heart even at that early age.

After primary schooling at his native village Bepin, a boy of nine, came to Calcutta and was admitted to the Khelachandra School. He passed the Entrance examination of the Calcutta University in 1904 and studied for about a year

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at the Ripon College. But Bengal was then being convulsed by the agitation for the annulment of the partition of the Province. Bepin, who had already joined the secret revolutionary society ('Atmonnati Samiti'), left his studies to participate more actively in the movement. He was only seventeen then (1905).

Bepin's career for the rest of his life is a saga of struggle for the emancipation of the motherland. In his early life, he came in contact with Sri Aurobindo, Satish Chandra Mukherji and Bal Gangadhar Tilak. But we do not know much about the first ten years of his political career, when he was association with the secret revolutionary workers, like Jatindranath Mukherji (Bagha Jatin), Jadugopal Mukherji, Bhupendranath Dutt and others.

During the First World War, Bepin was suspected of being connected with the insurrectionary plot of importing arms from Germany, and he went underground. Subsequently he was arrested while attending a function at the Belur Math (1915).

Some time in 1920-21, Bepin came under the influence of Deshabandhu Chittaranjan Das and he joined the Non-Cooperation Movement of the Indian National Congress, for which he was again put under arrest along with Subhas Chandra Bose and others (1921). On release, he continued working under the banner of the Congress, even used 'Charka' (Spinning wheel) occasionally, and took part in the Salt Satyagraha of Gandhiji.

But he could not accept non-violence as the sole weapon for the struggle against the foreign rulers. He maintained contact with the underground revolutionaries, and in fact, lent active material support to the leaders of the Chittagong Armoury Raid. So, while he was presiding over the Bengal Provincial Conference of the Congress at Rajshahi, he was arrested once again (1930) and detained for two years.

In 1932, he was elected a Councilor of the Calcutta Corporation and he served the institution with much enthusiasm till 1944, except when he went underground or was kept behind the bars. In 1934, he was arrested from his hideout at Bally (Howrah) and detained at Deoli prison for five years. Later again in 1942 he was held for his participation in the Quit India movement. In all Bepin Behari spent not less than 20 years in detention in different jails in India and Burma (Mandalay, Rangon, Deoli, Dum Dum, Alipore and Presidency jails).

It was only when India achieved her freedom in 1947 that Bepin Behari Ganguly, then 60, also got his release, having sacrificed 43 precious years of his life in active struggle for the emancipation of his motherland.

Since independence Bepin Behari turned a new leaf in his career. He now took to constructive organisational work for the uplift of the masses. He was never a seeker of office, nor of personal comforts or rest. Since his association with the revolutionary movement he took to celibacy and lived the life of practically a devout 'Sannyasi' (missionary) with only one vow, that of freedom for his people, who endearingly called him 'Bepinda'.

A disciplined worker himself, he chose to work at the bottom in order to instill the spirit of disciplined service among his followers. He organised the Congress Sevadal (Volunteer Corps) and built up the Naya Samaj Sibir (Social Service Training Camp) at halisahar. He also started a periodical, the *Naya Samaj Patrika,* to educated the common people about the necessity of a socio-economic revolution.

Bepin Behari also espoused the cause of the industrial workers and helped them build up a healthy trade union movement. He was one of the principal architects of the Indian National Trade Union Congress and became the President of the West Bengal Unit. Besides, he was the President of the 24-Parganas District Congress Committee, Vice-President of the Bengal Provincial Congress and a member of the All India Congress Committee. He was elected a member of the West Bengal Legislative Assem-

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bly in 1952 from Bijpur (24-Parganas) constituency which he held till his death on 14 Janauary 1954.

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Ganguly, Kadambini (1861 — 1923)

Kadambini, born at Chandsi in the District of Barisal in 1861, was a leading freedom fighter and feminist social activist of Bengal.

Daughter of Brajakisore Basu, Kadambini was born at Chandsi in the District of Barisal (in East Bengal) in 1861. Brajakisore, a zamindar with an enlightened outlook, had his desire to give higher education to his daughter fulfilled when the name of Kadambini appeared in the list of successful candidates at the B.A. examination of the University of Calcutta in 1882.

She was one of the first lady graduates in India (the other was Chandramukhi Basu). She was also one of the first graduates in Medical Science, taking her M.B. degree from the Medical College, Calcutta, in 1887. After serving for about five years in the Eden Hospital, Medical College, Kadambini proceeded to Glasgow and Edinburgh for higher studies in Medicine and obtained L.R.C.P., L.R.C.S. and L.F.P.S. degrees from Edinburgh and Glasgow Universities in 1896.

Kadambini was married to Dwarakanath Ganguly (1845—98) in May 1883, the marriage being an inter-caste one. A leader of the Sadharan Brahmo Samaj, Dwarakanath was a keen advocated of female education and was an inspiration to his wife, with whom he worked for the emancipation of women and for furthering the cause of widow-marriage. A worthy pupil of eminent teachers and intellectuals like Krishnamohan Bandyopadhyay, Madanmohan Tarkalankar and Maheschandra Nyayaratna, Kadambini considered the spread of education among women as the chief means of improving their condition. She encouraged cottage industries in Girls' Schools.

Kadambini desired the widening of vision of Indian women, herself setting an example by participating in the deliberations of the Bengal Ladies' Association on the events in U.K. and U.S.A. She became the Secretary of this Association in 1880. Among her close friends were Chandramukhi Basu, Abala Das (later married to Jagadishchandra Basu), Kamini Ray and Swarnakumari Devi.

An admirer of Bankimchandra Chattopadhyaya, Kadambini was a patriot to the core. Her husband also helped greatly in developing her patriotic feelings, which she sought to express through her participation in contemporary politics. While she attended the Bombay session of the Indian National Congress in 1889 as one of the lady delegates, she was the first woman to speak from the Congress platform, when she was called upon to move the vote of thanks to the Chairman. Kadambini was one of the organisers of the Women's Conference held in Calcutta along with the session of the Indian National Congress in 1906.

In 1908, she organised a meeting in Calcutta, where she presided as well, sympathising with the Satyagraha workers at Transvaal, South Africa, under the leadership of Gandhiji. She started an association and collected money to help the workers at Taransvaal. In 1914, she presided over the meeting organised by the Sadharan Brahmo Samaj held in Calcutta in honour of Gandhiji during his visit to Calcutta.

A true humanist, Kadambini was aware of the exploitation of labourers by their employers and felt the urgent need of legislative measures for the ame-

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lioration of their distress. She supported the views of her husband condemning the existing recruiting system of labourers for the tea gardens in Assam.

In 1922, she went to different parts of Bihar and Orrisa, with the poet Kamini Ray, to probe into the conditions of the women labourers in the coal mines, on behalf of an enquiry commission set up by the Government. She also helped her friend Swarnakumari Devi in many of her philanthropic activities.

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Ganguli, Manik Ram (18th Century)

Manik Ram Ganguli, born in Beldiha in Hooghly District, was an eminent Bengali humourous poet and writer.

Manik Ram Ganguli is the writer of a Bengali *Dharmamangala kavya*, which eulogises dharma. He was born in Beldiha in Hooghly District (West Bengal). His parents names were Gadadhara and Katyayani.

Manik Ganguli's *Dharmamangala*, a concise and well-written poem, is quite interesting. It is full of humour. Earlier Bengali poets have been mentioned in it in a humorous way.

Manik Ganguli has given the date of composition of his poem in a riddle, which is difficult to solve. From the mention of the deity, Madanmohan of Bishnupur, it can be surmised that the work was composed in the middle of the 18th century.

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Ganguli, Manilal (1888 — 1929)

Manilal Ganguli, born in 1888, was an eminent Bengali writer and journalist who left remarkable impression in his short story writing, translation, play writing and journalism.

Manilal Ganguli was the chief editor and director of Bharati (1915-1922). At first, he acted as an assistant to Pramatha Choudhuri, editor, *Sabujpatra*. In the second and third decades of the twentieth century many eminent writers established themselves through Bharati. The object of *Bharati* was to foster the expansion of knowledge and mind through literature of cultivated taste. Rabindranath was its ideal and Abanindranath its guide.

They enriched Bengali literature the son-in-law of Abanindranath. Through short lived, he left remarkable impression in his short story writing, translation, play writing and journalism. He had a fine sense of humour and he was born aesthete. Some of his important works are: *Japani phanus* (Collection of Japanese stories, 1908); *Bharatiya bidushi* (short bio-graphies of 30 learned women from the vedic age to modern times 1909); *Bhutude Kanda* (Something weird), which narrates his personal experiences regarding spiritualism, medium and dialogue between this world and the world of ghosts; *Rupakatha* (Fairy tales, 1909) based on mostly Japanese stories with Japanese pictures.

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His collections of stories are, Alpana (1910), *Jhanpi* (Basket, 1912), *Mahua* (Mahua fruit, 1913), *Papdi* (Petal), *Kheyaler khesarat* (Compensation for fancy, 1922). *Mane mane* (In the mind, 1912) is his romantic novelette and *Muktir mukti* (Liberation of liberation, 1922) is his only romantic drama.

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Ganguli, Narayan (1918 — 1970)

Narayan Ganguli, born at Baliagingi in the district of Dinapur in 1918, was an eminent Bengali poet and a fiction-writer.

His real name was Taraknath Gangopadhyay, but he used the other name 'Narayan' from the very beginning of his literary career probably because there was another writer of the same name, a contemporary of Benkimchandra Chattopadhyaya. Narayan was born in Baliagingi in the district of Dinapur, North Bengal. He passed B.A. degree examination from Brajamohan College, Barisal (now in Bangladesh), where Jibanananda Das, the famous poet, was his teacher in English. He stood first in the first class in M.A. degree examination in Bengali (1941) of Calcutta University and taught at Anandachandra College, Jalpaiguri, as a lecturer for four years (1942-46). Then he joined City College, Calcutta, and earned great fame as an inspired and inspiring teacher.

In 1956, he joined Calcutta University as a lecturer in the Dept. of Bengali and became a Reader in 1967. He was awarded Ph.D. degree for his thesis 'Sahitye Chhotogalpa', which later on became famous as a book. As a teacher, Narayan Gangopadhyay's fame is still legendary.

Starting his literary career as a poet and as a fiction-writer in his early college days. Narayan, a romantic patriot, gradually became very much conscious of the historical and political perspective of his time and tried to mix the romance of nature with the political upheavals of his days. The Leftist politics and the activities of the progressive writers of the forties very much impressed him, but this Leftist leaning never stood in the way of his occasional romantic outbursts or fine lyrical interludes in his novels and stories.

The enchanting natural background of North and East Bengali and Calcutta, with its suburbs, provided the backdrop for most of his novels and stories. His village based stories and novels exude the charm of scenic beauty of North and East Bengal. The fearfully crushing waves of the Padma, the Meghna and the Arialkhan, the steel-grey waters and the drama of life enacted around them, the exuberant green foliage of the Terai region infested with animals and birds, the silvery waters of the sword like Teesta—all these imparted a freshness to his usually dramatic stories and novels written mostly during the forties and fifties of this century. The natural background together with the political upheavals made a queer mixture of romance and realism in most of this picture.

His three-volume novel *Upanibesh* (1944), serially published in Bharatbarsha, a monthly magazine, opens on a newly raised strip of sandy land in the Sunderban area of the Bay of Bengal where people with their adventurous origins, the Portuguese, the Arakanis, and the Mogs, some unruly and antisocial fortune-seek-

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ers and tramps from North and East Bengal and some middle class government employees and businessmen, clash with one another over the acquisition of it.

Almost epic in dimension, this novel, though it indicates the author's early maturity, lacks the vigour and expanse of a country-wide upsurge, and the story ends on a cold, sad note. His next three important novels, *Samrat o shreshthi* (The king and the merchant, 1945), *Mahananda* (1947) and *Lalmati* (1952) are a proof of his love for the remnants of the traditional culture of a tribe or a community and its untiring struggle against the changing social perspective.

The first one depicts the clash between a landlord and a businessman, a clash which spreads through all the lower strata of society; the second shows a conflict between the domestic and the political life of a political leader whose personal dream of a peaceful married life remains unrelated to his revolutionary activities centering round the urban life; and the third depicts a clash between a landlord and his 'ryots', consisting of both the Hindus and Muslims.

His other two significant novels, *Mandramukhar* (Loud sonorous voice) and Swarnasita are charged with political excitement. *Mandramukhar* unfolds the story of a tyrant landlord up in arms against the youthful upsurge, against the background of the August Movement of 1942 and the British tyranny; and *Swarnasita* tries to explain a conjugal disharmony by way of a premarital relation between the wife and her lover-patriot.

Among his other novels *Shilalipi* (1947), *Trophy* (1949), *Krishnapaksha* (1951), *Bidushak* (1959), *Bhasmaputul* (1960), *Tritiya nayan, Megher upar prasad, Kancher daraja* (The glass door) and Sorter sange are important both in content and form. Among his historical novels. *Pada sanchar* dealing with the advent of the Portuguese in India and *Amabasyar gan* dealing with the life of Bharatchandra, a Bengali court-poet of Maharaja Krishnachandra of Nadia in the fifties of the 18th century, are the most important.

But Narayan's mastery in writing short-stories is unquestionable. With a perfect control over form he wrote stories like 'Top', 'Itihas', 'Har', 'Tas', 'Bitangsa', 'Lalghora', 'Gandharaj', 'Lakshmir pa', 'Hariner rang', etc. Which would definitely have a inch in the treasure-trove of Bengali short stories. He tried his hand at writing plays also and Rammohan is a good biographical play which was successfully staged and filmed later. A good song and script writer, Narayan's own script of 'Deshabandhu Chittaranjan' and the script of Bankimchandra's *Indira* could have drawn more viewers in the hands of better directors. And lastly, his writing for children, particularly *Tenidar galpa* will always remain a treat to the children for years to come.

During the last years of his life, he earned fame as a journal-writer, as his journal started to be published serially in *Desh*, a weekly magazine, from the middle of 1960's under the title *Sunandar journal*. His critical writings like *Sahitye Chhotogalpa, Kathakobid Rabindranath, Bangla galpabichitra, Chhotogalper simarekha* are always fresh and full of the insight of a creative writer. A versatile writer and critic, Narayan could have been able to give us much more of a lasting value if death had not snatched him at the age of 52, rather prematurely.

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Ganguly, O.C. (1881 — 1974)

O.C. Ganguly, born in Calcutta in 1881, was an eminent art critic and historian.

Ordhendra Coomar Ganguly, popularly O.C. Ganguly, son of Arkaprakash and Prabhavati, was born in the Burrabazar area on 1 August, 1881. His father was 'Barababu' i.e., head clerk in the Calcutta High Court and inherited the ancestral fortune. He was brought up in a well-to-do Brahmin family which had regard for old values and traditions. This family background was responsible to an extent for Ordhendra's interest in Indian heritage.

After passing the Entrance Examination in 1896 from the Metropolitan School, an institution founded by Vidyasagar, O.C. was admitted to the Presidency College and graduated in 1900 with Honours in English, standing third in order of merit. Thereafter he became a Solicitor in the High Court of Calcutta.

From 1905, he started developing a lucrative practice. But his innate love of art and culture and his talent to draw and paint were not overshadowed by his material success as a lawyer. His sustained interest in the heritage of Indian art, furthered by his close contact with he Indian Society of Oriental Art (founded by Abandindranath, Gaganendranath and others in 1907), prompted him to undertake researches in the history of Indian art, particularly of ancient and early medieval periods.

Ordhendra Commar made his debut as an art historian in 1915 with his pioneering work, *South Indian Bronzes*. In its preface Sir John Wooddroffe expressed the hope that the book would 'dispel the misconception of European art critics about the monstrosity of Brahmanical sculptures and further a juster appreciation of the fact that Indian sculpture is into a freak of 'Asiatic Barbarism'. This was followed by as series of illustrated books and monographs which include: *K.N.Majumdar and his Art* (1926), *Art of Java* (n.d.), *Konarak* (n.d.), *Masterpieces of Rajput Painting* (1926), *Ragas and Raginis* (1935), *Art of Indian Terracottas* (1955), and *Europe Adhunik Chitrakalar Pragati* (1956).

Besides he wrote his autobiography, *Bharater Silpa O Amar Katha* (1969) in Bengali, which is a valuable source of the history of Indian art, particularly of the Bengal School. Ganguly is a pioneer in the publication of art journal in India : the quarterly journal, *Rupam* (1920-1930) not only published scholarly articles, but also set a high standard of printing and book production in India by its rich illustrations which were printed in Europe. About it an American artist, Prescott Chaplin, wrote in 1929: 'I know of no Western publication that is its equal.'

A pioneer art critic and art historian, Ordhendra Coomar was a practising artist in the early part of his life. He participated in the exhibition of paintings of Abanindranath and his followers in Paris in 1914 and his painting of the goddess Kali elicited the admiration of connoisseurs like Sylvain Levi. As he combined in himself an artist and art critic, he was in closer rapport with the practising artists of the day and could appreciate the trends and tendencies of the contemporary art movement. He inherited his love of art from his mother and maternal grandfather, Srinath Thakur, himself an artist and received encouragement in practising and studying art from his brother-in-law (sister's husband) Abhayacharan Mukherjee.

Every inch an Indian, Ordhendra Coomar was a vegetarian and had a simple life style. As early as 1925 Dhanagopal Mukherjee, a well-known author wrote about him : "He never goes abroad, nor does he mitigate with Western comfort any of the rigorous austerities of his life." Outside the buildings of the High Court no one has ever seen him go about in European dress; he wears the long flowing white garb of a Brahmin. To enter his house is to go into the India of a hundred years ago.

Ganguly still performs his religious rites. He does not eat food that is not cooked in his

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own house; he is a true and living Brahmin, though a master of English laws and well-known in the legal profession and he is one of the handful of his caste who are rich". The art historian was also an avid collector of art objects, particularly Indian, since his young days.

He succeeded in building up one of the finest private collections comprising Indian paintings (both medieval and modern), sculptures (of stone and metal) and Terracottas and illustrated manuscripts. The versatility of Ordhendra Coomar stands revealed in his activities in the fields of literature, music and drama. He published *Love Poems* in Hindi (1946) and *Dasa Poi* (1952), an eighteenth-century Oriya lyrical poem.

He practised vocal and instrumental music and participated in dramatic performances. At a fairly advanced age of 64 he presented a Tagore song in China in 1945 while on a tour there. In one word, he was a truly Renaissance Man and one of the best Indians.

His life-long devotion to the study of Indian art brought Ordhendra Coomar recognition from India as well as abroad. He was the Secretary of the Indian Society of Oriental Art and later became its Vice-President. He delivered illustrated lectures in different Indian Universities including the Calcutta University as well as at the universities in China and Sri Lanka. He occupied the Bageswari Chair of Indian Art in the University of Calcutta for some months in 1943-44. He was a Fellow of the Asiatic Society, Calcutta and of the Lalit Kala Akademi, New Delhi.

An English art critic has described O.C. Ganguly as a 'Keen nationalist' implying that his vision was restricted to Indian art alone. But this is not wholly correct. Firstly, he frequently wrote on and talked of Indian repertories not so much because they were Indian as because they were objects of art. In other words, his aim was to acquaint his contrymen and foreigners with the beauty and aesthetic qualities for Indian art.

Secondly, he possessed commendable knowledge of arts of other countries and knew more about the modern movements in the West than many of his contemporaries, as attested by booklet on the modern European painting in Bengali. He was aware of the necessity of the study of Western art and of deriving inspiration from it, but what he stressed was that in doing so one should not be carried off his feet. As he once averred: 'Before there can be an exchange of ideals of Eastern and Western art, each much stand on its own pedestal and in complete possession of its own spiritual and technical heritage. If you are not in harmony with your own thoughts, you cannot harmonize with the thoughts of others'.

Ordhendra Coomar regarded Ananda Coomaraswamy as his mentor and guide. If Coomaraswamy made us aware of our heritage, Ordhendra Coomar maintained our consciousness of that heritage through his extensive writings and organisational activities. As Secretary of the Indian Society of Oriental Art he organised exhibitions of works of contemporary artists not only in different parts of India, but also in Java, Burma and Sri Lanka and in Europe and America.

In addition, he wrote numerous notes and articles on modern movement in Indian art in Indian and foriegn journals, including the Rupam, edited by him. He maintained that the study of art elevates the ordinary mind to a higher level of culture and for imparting art education to young students and common men he emphasised the necessity of setting up museums and galleries in every school, college and university. Happily, such museums and art galleries, attached to many Indian universities and learned institutions, bear witness to the realisation of a man who identified himself with Art.

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Ganguli, Pabitra (1893 — 1974)

Pabitra Ganguli, born in 1893, was an eminent Bengali freedom fighter, journalist and writer.

Pabitra Ganguli was an eminent Bengali journalist and writer. He had the rare quality of being associated with most of the literary and art movements in Bengal. He first acted as an assistant to Jogendranath Gupta, editor, *Bikrampur* and later as an assistant to Pramatha Choudhuri, editor, *Sabujpatra*. Still later, he was associated with Swaraj of C.R. Das, and with the famous 'Kallol' group, *Ananda Bazar, Prabasi, Desh, Bharatbarsha, Bijali* and others.

He introduced Nazrul Islam to Rabindranath and Sailajananda to Saratchandra. His *Thakurmar itihasa* (Tales of grandmother) based on Bratakatha (folk tales of religious observance) of Lord Kshetrapal in Bikrampuri dialect earned him a good reputation and brought him in contact with Abanindranath. He translated many books of Maxim Gorky, Knut Hamsun, Materlink, Lu Sun, Victor Hugo and others into Bengali. *Chalaman jiban* (Moving life) in two volumes is his autobiography which projects a vivid picture of his time as well.

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Ganguly, Pratulchandra (1894 — 1957)

Pratulchandra, born at Chaltabari near Chandpur in 1894, was a great revolutionry freedom fighter of Bengal.

Son of Mahimchandra Ganguly (d. 1910) and Bagalasundri, Pratulchandra was born in 1894 at his maternal grandfather's residence at Chaltabari near Chandpur, now in Bangladesh. His paternal residence was at Churain in the Vikrampur pargana in the Dacca district. His father was a pleader in the court at Narayangunge in the same district and was the Chairman of the Narayangunge Municipality.

Pratulchandra received his early education at a local school, but the tide of the Swadeshi Movement in 1905-06 swept him away, with many others, interrupting his studies. During this period he worked as a volunteer and came in contact with notable revolutionary leaders of the day. His cousin, Srischandra Chatterjee, was his mentor and guide, who got him enrolled in the Anusilan Samiti, a secret society most active in the period. Soon Pratulchandra became a distinguished member of the Samiti, taking an active part in a number of dacoities at places like Panditsar (Faridpur), Gaodia (Dacca), Chaupalli (Noakhali) and Palam (Dacca).

After a spell of brisk revolutionary activities at Dacca and its neighbourhood, he came over to Calcutta towards the end of 1913, shortly to be arrested and tried in connection with the Barisal Conspiracy Case. Pratulchandra was sentenced to ten years imprisonment. He appealed to the High Court and was acquitted, but was immediately arrested under Regulation III of 1818.

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After his release in 1922, he started reorganising the revolutionary party in Bengal with the help of Trailokyanath Chakravarty and Rabindramohan Sen. In September 1923, he attended the special session of the Indian National Congress at Delhi when he came in contact with Subhaschandra Bose. Since then his relationship with Subhaschandra became closer and he gradually became one of the trusted lieutenants.

In 1924 Pratulchandra was again arrested, and with occasional breaks of a few years, he passed the major part of his life in prison till 1946. He retired from politics in 1947 and came to Calcutta, where he died on 5 July 1957. Though his years outside prison were limited. Pratulchandra utilised them well by rendering useful service to various organisation, apart from the Anusilan Samiti with which he was associated from the beginning of his political career. He was elected a member of the Bengal Legislative Council from Dacca in 1929 and a member of the Bengal Legislative Assembly from the East Bengal Municipal Constituency in 1939.

For some time (1928-30), he was the President of the Dacca District Congress Committee, member Bengal Legislative Council from Dacca in 1929 and a member of the All India Congress Committee. He was associated with the Sonarang National School at Dacca. He was also very active in humanitarian work, specially during the epidemics in East Bengal in 1912-13. He tried to impress upon young men, the student community in particular, the need and efficacy of physical exercise. He also urged them to disseminate education in the country and asked them to set up libraries wherever possible.

Pratulchandra had an abiding love for literature, biographies and autobiographies and works on history and politics being his favourite subjects. He is said to have derived inspiration from the biographies of Mazzini and Garibaldi and works on the American War of Independence. Of Bengali writers, Bankimchandra was his literary *guru* and no less inspiration did he draw from the writings of Swami Vivekananda.

Indeed, Swamiji was his hero, to whose ideals he seems to have undeavoured to live up to the last day of his life. The patriotic fire was, however, first kindled by his mother and his two brothers, Dhirendrachandra and Birendrachandra, both being members of the Anusilan Samiti. Among his notable associates was the great revolutionary Rashbehari Bose. An intrepid freedom-fighter, Pratulchandra has left his revolutionary portrait in his semi-biographical writings published in the Bengali monthly pravasi (Baisakh-Chaitra, 1368 B.S.).

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Ganguli, Suhasini (1909 — 1965)

Suhasini Ganguli, born at Khulna in 1909, was a eminent revolutionary freedom fighter of Bengal.

Suhasini Ganguli was born at Khulna (Bengaladesh) in 1909. Her father Abinash Chandra was an employee at the local Collectorate. Her mother was Saralasundari. It was a middle-class Brahmin family, originally belonging to Baghia, in the District of Dacca.

Suhasini read up to the Intermediate class at Dacca, and then became a teacher in the Calcutta Deaf and Dumb School. She joined a

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swimming club organised by the 'Chhatri Sangha' (association of women students). Kamala Das Gupta of the Jugantar Party, supervising swimming in Manindra Nandi's tank, was impressed by Suhasini's mien. After usual scanning, Suhasini was introduced to the leader, Rasiklal Das, and was admitted into the revolutionary party.

After the striking insurrectionary action at Chittagong in April 1930 under Surya Sen's leadership, the two field leaders, Ganesh Ghosh and Ananta Singh, got detached from the main body of revolutionaries. Two others, Jiban (Makhan) Ghosal and Ananda Gupta, also accompained them. After a clash with the police at Feni, they succeeded in reaching Calcutta.

The Government had appointed some agent-provocateurs who were active in revolutionary circles. The revolutionary leaders, including Surya Sen, naturally grew cautious. This caused disaffection among some workers. Still, Ganesh sought shelter with the Jugantar party leader, Bhupendra Kumar Datta. Later Ananta joined him, followed by two others.

Police activity being intense in Calcutta Bhupendra Kumar requested his senior colleague, Basanta Kumar Banerjee of Chandernagore, to arrange a safer shelter there. To avoid local suspicion Basanta Kumar wanted a married couple to run the shelter. A genuine couple not being available, it had to be faked. Sasadhar Acharji, a party worker in the employ of the East Indian Railway, was to lease the house. Asked by Rasiklal, Suhasini ignored the Hindu women's deep-rooted prejudice and joyously agreed to pose as Sasadhar's wife with regular vermilion mark and conch-shell bangles.

Basanta Kumar soon secured a teacher's job for Suhasini in a nearby school to complete the garb. But the absconders needed looking after. Hemanta Tarafdar was asked to join the house hold as Suhasini's brother. Bhupendra Kumar had by then been thrown into detention.

Lokenath Bal, another important Chittagong leader, joined the party later. For unknown reasons Ananta surrendered to the police. In the meantime two of the absconders had indiscreetly invited a known agent-provocateur. The asylum was exposed and reconnoitered. The Police Commissioner of Calcutta, Tegart, raided it on 1 September 1930, with an exclusively European police party and violating French sovereignty. There was an exchange of fire; Jiban was killed and others, including Sasadhar and Suhasini, were arrested. Suhasini suffered torture in police custody. She was later acquitted of harbouring charge but was detained on suspicion in 1932, being released in 1938.

In detention Suhasini turned a Communist. Hence, she had no sympathy for Gandhi's Quit India Movement. Yet she offered refuge to Hemanta Tarafdar. For that she suffered another three years' detention. Between the detentions and after she served as a teacher in the Calcutta Corporation schools. She died in 1965 from tetanus developed from an injury caused by an accidental fall. Her robust courage and unfailing cheerful disposition gave her a singular position among women revolutionaries.

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Ganguli, Sunil (1934 —)

Sunil Ganguli, born at Faridpur in 1934, is one of the most popular Bengali poets, journalists, novelists,

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script-writers and dramatists of present day Bengal.

Sunil Ganguli is one of the most popular writers of present day Bengal. A poet, journalist, novelist, script-writer and dramatist—Sunil has been all of these at different times. With contemporaries like Shakti Chattopadhyay and Nirendranath Chakravarty, he spearheaded a new literary movement in Bengali after Independence. Although Sunil is now hero-worshipped as a novelist, it is poetry that still touches him in the deep recesses of his mind. It was poetry that put him into orbit as a leader, editor and inspirer of youth.

Born at Faridpur (now in Bangladesh), he had to leave his home after the partition of India. His family suffered extreme poverty during the early days of their settlement in Calcutta. Sunil started working, even while in his teens, and tried his hand at various jobs to support his family. Apart from giving private tuitions, he worked as a trainee officer in an insurance company, as a clerk in a government office, as a sectional editor of a now-defunct Bengali daily and in the Adult Education Programme of the UNESCO. However, he somehow managed to continue his studies and received the degree of Master of Arts from Calcutta University. He is now working in the editorial unit of the *Anandabazar Patrika.*

Sunil began his literary career as a poet. Along with Dipak Majumdar and Ananda Bagchi, he started the epoch-making poetry magazine, Krittibas (first published in 1953). After the third issue, Sunil had to take over the editorship exclusively. Almost all the important poets of the fifties and sixties made their first appearance in the pages of this magazine. His first published volume of poetry in *Eka ebang Kayekjan* (1958). Among his more important poetry collections, mention may be made of *Amar swapna* (1972), *Bandi jege achhi* (1974), *Jagaran hemabarna* (1974), *Ami ki rakam bhabe benche achhi* (1975), *Danrao sundar* (1975), *Esechhi daiba piknike* (1977), etc.

In theme, diction, imagery, idiom and above all in emotional and intellectual stance, Sunil's poetry offers something new to Bengali readers. He plays with words in a lively and creative manner. He added a new dimension to love poetry by the purity of his passion. His 'Nira' series of love-poems is probably the most intensely romantic sequence written in Bengli.

However, in his recent collections like *Sada prishtha, tomar sange* (1980) he shows his awareness that a poet has a serious social role to play; in these poems he raises his voice against social inequality, religious fanaticism, parochialism, casteism, terrorism, and such other evils that tend to destroy the beauty of human existence. In fact, Sunil is a Marxist at heart and firmly believes that man's salvation lies in the formation of a classless society. But at the same time, he is dead against regimentation of any kind.

Sunil stormed into the field of novel with a trendsetter significantly called *Atmaprakash* (Self-revelation, 1966). It is a sincere and powerful portrayal of the frustration and ennui of the youth of Calcutta- unemployed, directionless and violent. The book was very well received and after that Sunil spun out novel after novel with contemporary Calcutta and its young men and women, mostly college students hailing from middle-class society, as their recurrent theme.

He has also written some excellent short stories on the theme of love, hatred and deprivation. The better among them have been collected in a volume entitled *Galpa sangraha* (1977). Some of his novels and short stories have been made into films by such celluloid luminaries as Satyajit Ray (*Aranyer dinratri* and *Pratidwandwi*) and Mrinal Sen ('Ora tinjan').

Two of Sunil's later novels may be called ambitious in the choice of subject-matter, uniqueness of treatment and the vastness of their backdrop. *Ek-ebang kayekjan* (1974; the first collection of his poems also bears the same title) is set against the background of Indian freedom

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struggle and the activities of the fire brand Bengal revolutionaries. *Sei samay* (Ist Vol. 1981, 2nd Vol. 1982) is conceived as an epic novel dealing with the cross-currents of social and intellectual life of Bengal during the 19th century Renaissance. For its evocative power and vigorous expression, been hailed as an outstanding contribution to contemporary Bengali literature. It won the Sahitya Akademi Award for 1985. Earlier, Sunil had been honoured with *Ananda Prize* (1972) and *Bankim Prize* (1983).

As a novelist, Sunil is a loner and belongs to no group. His novels about contemporary Bengali society are often based on actual incidents in his life, many of them quite trivial. He just tries to recall something interesting that has happened in his eventful life. In poetry, it is just the opposite. Pacing up an down the platform of a small railway station, his stomach vehemently protesting against lack of food for hours, he could imagine the arched eyebrows of a woman inviting him to a tryst among sandalwood trees.

Sunil assumed the role of a literary critic and commentator under the pen-name 'Sanatan Pathak' and ran a column in the weekly *Desh* for quite some time. These articles have later been published in a volume entitled *Sanatan Pathaker chinta*. His other popular pen-names are 'Nilalohit' and 'Nil Upadhyay'. The former he used for writing light-hearted *belles-letters* in magazines and journals. Some of these delightful pieces have been collected in volumes like *Nillohiter antaranga, Nillohiter chena achena,* etc. He has also written some highly romantic novels under this pen-name, better-known amongst which are: *Sudur jharnar jale* (1976), *Swarger khub kachhe* (1977) and *Chhabighare andhakar* (1978).

A prolific writer, Sunil has contributed some interesting books to children's literature also. His *Tin nambar chokh* (1974), *Satyi rajputra* (1974), *Jyanta khelna* (1976), *Sabuj dwiper raja* (1978), Halde badir rahasya o dine dakati (1978), etc. have easily captured the imagination of the younger readers. Widely travelled, Sunil Ganguli has attended a number of national and international seminars and conferences, both in India and abroad.

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Ganguli, Tarakanth (1843 — 1891)

Tarakanth Ganguli, born in 1843, was a famous Bengali novelist and journalist.

Tarakanth Ganguli (Bengali) was a novelist. He was first educated in his village school and subsequently in Calcutta; he studied medicine and surgery, and obtained L.M.S. in 1869. He worked till death at various government hospitals. His first and most renowned novel, *Swarnalata* (1874), was partly published in *Jnanankur,* a magazine and was hailed as the first social novel in Bengali. The novel went

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into seven editions during the writer's life. The first three editions did not bear the writer's name, and in the fourth edition (1883), the fellow writer Indranath Bandyopadhyay made public the name of the novelist. Mrs. J.B. Knight translated the novel into English and published it in the journal of the National Indian Association.

As a portrayal of Bengali domestic life, both in its comic and tragic aspects and, as a close observation on men and manners, the novel is a landmark in the history of Bengali fiction. Staged at Star Theatre (1888), the play *Sarala*, adapted from the novel by Amritlal Bose, ran to full house for one year. His subsequent works are: *Lalit Saudamini* (1882), a long story, *Harishe bishad* (Grief in joy, 1887) a novel, *Tinti galpa* (Three stories, 1889), *Adrishta* (Fate, 1892), a novel and Bidhilipi (Ordained by destiny), an unfinished novel.

He edited, while in Jessore, a Bengali monthly magazine, *Kalpalata* (1881) published from Calcutta, that continued for about three years. He encouraged the publication of the magazine, *Jnanankur* (1872-73) from Boalia, Rajsahi. An itinerant vaccination superintendent, he extensively travelled in Bengal villages, mixed freely with people from all walks, and wrote his novels out of these varied experiences. *Swarnalata* was largely written on roads, during travels by bullock-carts. He liked romances and imaginary tales and sought to attain unadorned realism. *Calcutta Review* commented on *Swarnalata*-"This is the only true novel we have read in Bengali, Babu Bankimchandra's work being poems, not novels."

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Ganguli, Upendranath (1881 — 1960)

Ganguli Upendranath, born in 1881, was a well-known Bengali novelist, short story writer and a veteran editor.

Upendranath Ganguli was a well-known Bengali novelist, short story writer and a veteran editor. Educated in Bhagalpur and Calcutta, he obtained his law degree from Ripon College, Calcutta, and set up practice in his home town Bhagalpur in Bihar.

For a time, he acted as a junior to Deshabandhu Chittaranjan Das, the famous barrister and national leader. But the call of literature proved too strong for him to stick to the legal profession and he ultimately came down to Calcutta to take up a literary career as his whole time vocation.

He started in 1927 the monthly journal *Bichitra* which for its very high quality of editorship earned the esteem of the entire literary establishment of Bengal. Towards the close of his life, for nearly 8 years till his death, he edited a second journal, *Galpabharati*, with distinction. In between and during these periods, he produced a profusion of novels and short stories which fetched for him the Jagattarini Gold Medal of the Calcutta University in 1955 and Narasimha Das Prize of the Delhi University in 1958.

Upendranath learnt to write under the direct influence of Saratchandra Chatterjee who had been a near relation of theirs and who passed his boyhood days in their house at Bhagalpur. But in maturer years, he developed a style of his own which lay midway between

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Saratchandra's and that of the subsequent band of fiction writers.

His novels projected endearingly the sweet romance of the old-world variety and middle-class values.

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Gani, Siddhasena (600 A.D.)

Siddhasena Gani was a great Jain saint and philosopher. He was the author of a commentary on Umasvati's *Tattvarthadhigamasutra.*

Siddhasena Gani, who belonged to the Svetambara sect, was the author of a commentary on *Umasvati's Tattvarthadhigama-sutra* called Tattvarthatika, in which the logical principles of *Pramana* (the sources of knowledge), and *Naya* (the method of comprehending things from particular standpoints), have been fully discussed. He was a pupil of Bhasvamin who was a spiritual successor of Simhasuri, himself a disciple of Dinna Gani.

Siddhasena Gani is generally believed to have been a contemporary of vira, or about 453 A.D. Butr as he has in his Tattvarthatika quoted Siddhasena Divakara and was posterior to Simhagiri or Simhasuri, a contemporary of Vikramaditya, I am inclined to suppose that he lived after 533 A.D. or about 600 A.D.

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Gani Ksamasramana, Jinabhadra (484 — 588 A.D.)

Jinabhadra Gani, born in 484 , wasan eminent jain saint scholar and author of Visesavasyaka Bhasya.

Ksamasramana Jinabhadra Gani was a great jain monk, scholar and author of a commentary on the *Avasyakaniryukti* called *Visesavasyaka Bhasya.* He was born in Samvat 541 or 484 A.D. He was well known as Kasamasramana, and continued to be pontiff from 528 A.D. to 588 A.D.

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Gani, Yasovijaya (1526 — 1595)

Yasovijaya, born in 1526, was an eminent Jain saint and philosopher. He wrote more than one hundred works in Sanskrit and Gujarati.

In about 1626, he came to Banares, where he studied *Nyaya-sastra* in the disguise of a Brahmana ascetic. By about 1638, he confessed that he was a Jaina and was asked at once to leave the Sanskrit academies of the Brahmanas. On account of his vast erudition in Logic and Metaphysics he obtained the titles of Upadhyaya, *Nyayaisarada* and *Nyayacarya*. He died at Dabhoi in 1688 A.D.

He wrote more than one hundred works (in Sanskrit and Gujarati) in which he has preserved a detailed criticism on the Logic of Mithila and

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Nadia as taught in the Banares academies of the 17th century A.D. He must have been a man of extraordinary talent, or else he would not have ventured to attack *siromani*, the greatest exponent of Modern Logic in Nadia. He satirises this Brahmana logician by saying, "woe to Bengal where there is Siromani blind of one eye!"

Conscious of his own erudition, he observes in another place: "The ocean of Logic is hard to approach owing to the uproar of waves of the Didhiti—Commentary (of Siromani): yet, is not the water of that ocean capable of being drunk by our cloud-like genius?" The idea of the verse may be expressed as follows: "Indian Logic is a veritable ocean whose water is saline and which is unapproachable owing to the tunnults and uproars of commentators. Is not then the water of that ocean capable of being drunk? Why not, intelligent people, like clouds, can easily approach the ocean and drink its water pure and sweet!"

Harivijaya was the author of several rare works on Logic such as *Nyaya-pradipa, Tarkabhasa, Naya-rahasya, Nyayamrta-tarangini* and *Nayaya-khadya*. He also wrote a commentary on the Digambara work *Astasahasri* called *Astasahasri-Vrtti*. To perpetuate the memory of Yasovijaya there has been established at Banares a college called *Jaina Yasovijaya-pathasala*, under the auspices of which the sacred works of the Jainas are being published in a series called *Jaina Yasovijaya-granthamala.*

The Tarkabhasa, which begins with a salutation to Jina consists of three chapters, viz. (1) Valid knowledge, pramana; (2) Knowledge from particular standpoint, naya; and (3) Imposition, nihksepa. There is also an occasional discussion on vyaptigraha, induction or the process of ascertaining a universal connection between the middle term and the major term.

The Nyayaloka begins with a salutation to mahavira as paramatman (the supreme spirit) and ends with an entreaty that its author may be freed from lust and hatred, which are the causes of all sufferings. The work discusses the nature of soul (atman), emancipation (*mukti*), inference (*anumana*), testimony (*agama*), direct knowledge (*pratyaksa jnana*), indirect knowledge (*paroksa* jnana), validity of external things (*vahyartha-siddhi*), inherence (*samavaya*), negation (*abhava*), ether (*akasa*), substance (*dravya*), etc.

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The *Nyaya khanda khady*a is otherwise called *Mahavirastavana*. It consists of 108 verses composed in eulogy of Mahavira and at the same time embodying solutions of the deepest problems of Logic. There is an elaborate commentary in prose by the author himself, elucidating many intricate points in the precise style of modern logicians. The topics treated in the work are: Soul (*atman*), emancipation (*mukti*), momentariness (*Ksasnikatva*), origination (*utpatti*), destruction (dhvamsa), syadvada, also and individual (*yati* and *vyakti*), space and time (*desa* and *kula*), middle term and major term (*vyapya-vyapaka*), knowledge and external world (*vijnanavada-vahyarthavada*), etc.

The undrmentioned philosophers, philosophical treatises and systems are referred to: Samakhya, Kanabhaksa, Aksapada, Naiyayika, Bauddha Madhyamika, Prabhakara, Mimamsaka. Bhasya, Vartika, Tika, Samantabhadra, Gandhahasti, Sammati, Misra, Bhatta, Sridhara, Udayana, Narayana, Narayanacarya, Siromani Didhiti-kara, Vardhamana, and Gunananda.

The *Astasahasri-vivarana*, which is a gloss on the Astashasri of Vulyananda, opes with an obeisance to Indrabhati Gautama. The

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work makes reference to the under mentioned philosophers. Philosophical treatises and systems: Vacaspati, Naiyayika, Mandana Misra, Prajnakara, Ghatta, Prabhakar, Hemacandra, Vacakacakravarti (Umasvati), Vaidanti-pasu, Kusumanjali, Gurumata, Muraribhatta, Murari Misra, Gautamiya, Udaynacarya, Bhattacarya Jarannaiyayika, Raghudeva Bhattaearya, Bhusanasara, etc.

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Ganjam V. Pantulu

—See under Pantulu, Ganjam V.

Garcin De Tassy (1794 — 1878)

Garcin de Tassy, born at Marseilles in 1794, was a distinguished historian and scholar of Urdu language and a critic of Urdu literature.

A distinguished historian and scholar of Urdu language and a critic of Urdu, literature. Garcin de Tassy was born at Marseilles. In 1817, at the age of 23, he went to Paris to learn oriental languages with M. Silvestre de Sacy. Having acquired proficiency in Arabic and Turkish languages, he turned to the Persian language and translated Fariduddin Attar's *Mantiq-ul-Tayir* into French. Later, he turned to the Urdu language and literature and acquired such mastery over it that in 1828 he was appointed Professor of Hindustani at Paris.

His prolific writings on Hindustani language and literature won for him a permanent place in the history of Urdu literature. His contributions, which comprised mainly translations of Urdu works into French, introduced Hindustani literature to the western world. He translated into French Kamrup (Tahsinuddin's masnavi) in 1834 and *Gul Bakawali* in 1835. His major work *Tarikh-e-adabiyat-e-Hindivi wa Hindustani* was published in 1839.

By 1870, this swelled into three volumes. It was perhaps the first serious attempt at reconstructing the history of Urdu literature on a sound and scientific basis. Later, Urdu version of this history was published under the title *Tabaqat-ush-shuara* by Munshi Karimuddin, a teacher of Delhi College. In recognition of his contribution to the recording of the history of Urdu literature, Garcin de Tassy was elected a member of the French Academy.

Besides providing instructions in Urdu at the School of Oriental Languages at Paris, Garcin de Tassy started lecturing in Hindu and published a Hindi primer, *Zaban-e-Hindi* (1874). He started delivering annual lectures on the literary developments of India. This series of introductory lectures, delivered at the beginning of each academic session, covered a survey of the literary developments of the preceding year and provided valuable information on the literary history of Urdu during the 19th century. His address delivered in 1858 gives a detailed account of the harrowing events of the revolt (misnomer, the sepoy mutiny) of 1857.

In 1861, Garcin de Tassy translated into French Sir Sayyid's *Asar-us-Sanadid*. It was at his suggestion that his pupil, F. Dalancle prepared and published a *Hindustani-French Dictionary*. In 1878, a few months before his death he published a French translation of Mir Amman's *Bagh-o-Bahar*.

In recognition of his services to literature, he was elected a member of the Institute de France and got the most coveted distinction of *Chevaliar de la Legion de honnoeur*. Portugal, Sweden and other countries also conferred literary honours on him. A founder member of the

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Asiatic Society of Paris, he was subsequently elected its President.

Garcin de Tassy did pioneering work in the field of compilation of the history of Urdu language. His researches indicated the lines on which history of Urdu literature could be compiled. His translations of Urdu and Hindi works into French opened a new phase of intellectual contact between the East and the West.

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Garge, Shankar Kashinath (1889 — 1931)

Shankar Kashinath Garge, born in 1889, was the innovative writer who introduced a genre of Marathi prose.

Shankar Kashinath Garge was the innovative writer who newly started a genre of Marathi prose called, 'natya chhata' (dramatic monologues). When he was only about two and a half years old, he was given away in adoption to his maternal grandmother, who stayed at Baroda. When he started writing, he selected the name 'Diwakar' as his nom-de-plume. He wrote his first natya-chhata in 1911.

Diwakar did clerical work at a number of places, but in 1912, he became head master of a primary school run by the Depressed Classes Mission in Poona. Then he joined Poona's famous Nutana Marathi Vidyalaya as a teacher in 1916. Diwakar became a friend of poet Keshavasut and collected almost all his poems from the pages of different periodicals.

Ultimately, it was this collection by him which proved to be of valuable help to the editors of Keshavasut's poems, published posthumously in a book-form. Diwakar was as unfortunate as his friend Keshavasut, for the works of both of them could be published only posthumously. Poets Madhav-Julian, Yashavant and Diwakar became members of a Writers' Club called Ravikirana-Mandala which considerably influenced contemporary Marathi poetry.

His literary career began to build up step by step. He studied the works of western writers and subsequently he found his one genre of writing in the poems of Browning which he christened as natya chhata. Browing's dramatic monologues and dramatic lyrics became almost an obsession with him.

Instead of bringing old medieval characters to life as Browning did, Diwakar chose life's little ironies and humours as starting point. The first natya chhata appeared in 1911. The following two years seem to be the prime period of his career, for majority of his fifty odd pieces were written in those two years. Many of these natya chhatas are fine specimens of dramatic monologues, first of their kind in Marathi.

He chose prose with the spoken rhythm as its vehicle and depicted life's little ironies. For instance, in a monologue 'Eka natachi atma natya', he reveals the tragic truths in the life of an actor about to commit suicide by taking poison. It is ironic in style and content. In another monologue 'Wordsworthche phulpakharu', the author has invented a situation, again showing the contrast between thinking and doing.

The speaker reads Wordsworth's poem about a butterfly, waxes eloquent over its beauty and grandeur, but the moment he finds a bug in the pages of the book he is reading, he quickly catches it and sends it to its death by putting it in the burning kerosene lamp. His yet another dramatic soliloquy, 'Fatate patang', a tattered paper-kite speaks out its deep-laid pathetic thoughts.

At the pinnacle of glory, almost reaching heaven from grievous earth, the kite's life-span

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is cut short. The theme is obviously allegorical, yet the expressions of the soul's pangs are real and immediate, not tendentious and remote. One of the most popular of his dramatic pieces is a very ironical monologue, 'Patna gele Rao Chadhale'. The truth of life that one's fall is another's rise, is very ably brought out into focus in a dramatic sequence.

Diwakar's attempts at the dramatic presentation of different characters and their moods against variegated patterns of situations were not a revival of the ancient tradition of 'bhana' or 'akasha bhashita'. It was something original in Marathi, though inspired by the English poet. A few others tried to copy his style (after his death), but none could really imitate him, and thus the name 'Natya-chhata-kara Diwakar' still remains unique in Marathi literature.

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Gargi (10th Century)

Gargi, daughter of sage Vachaknu, was a great philosopher of ancient India.

In a philosophic congress convened by king Janaka of Videha to celebrate an Ashvamedha (horse-sacrifice), great many teachers came to participate in the discourse on the all-pervading and eternal Atman. Amongst the participants, Yajnavalkya proved matchless and silenced eminent scholars who acknowledged his superiority in learning. But then a woman named Gargi, daughter of sage Vachaknu (after him known as Vachaknavi) and a philosopher of repute, came forward and challenged Yajnavalkya.

Gargi said, "As a heroic youth from Kashi or Vedeha bends his unbent bow and takes two deadly arrows in his hand, I have armed myself against these O Yajnavalkya, with two questions, which solve for me."

Yajnavalkya consented, on which Gargi asked: "The layer that is above the sky and below the earth, which is described as being situated between the earth and the sky and which is indicated as the symbol of the past, present and future, where is that situated?"

"The layer of air is situated in the ether."

Gargi replied: "Salutations unto thee, O Yajnavalkya. Thou hast answered well my question. Now prepare for the other. Where is that ether pervading?"

"Gargi, it is in the region of the Gandharvas."
"Where is that region located?"
"It is in the realm of the sun."
"Where again is that (situated)?"
"Gargi it is in the region of the moon."
"Where is that again?"
"It is in the region of the stars."
"Where is that region located?"
"Gargi, it is in the region of the gods?"
"Where is that region of the gods?"
"It is in the world of Indra."
"Where is that world of Indra situated?"
"Is is in the world of Prajapati."
"Where is that region of Prajapati situated?"
"It is in the world of Brahman, O Gargi."
"Where is that world of Brahman?"
"O Gargi, ask me not any more; thou art asking that which is not to be asked. Cease thy queries, lest thy head drop down dead on the floor."

He added, "O Gargi, what you are asking, the Brahmans designate it as Akshara. It is neither big nor small; neither short nor long; nor red, nor wet, nor shaded, nor covered with darkness; neither air nor sky; neither attached (to anything), nor (does it) consist of juices, smell, eyes, ears, speech, mind, prowess, life and mouth; nor can it be measured, nor has it the inner (cavity) not the outer; neither can it be eaten nor does anybody eat it.

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The sun and the moon are regulated by the order of that Akshara Brahman; the earth and the sky are transfixed by him; the minutes and seconds, days and nights, half-months and months, seasons and years are regulated by the layer of this Akshara; rivers from the white mountains flowing to the east and those flowing to the west are following their courses by the order of this Akshara. He who departs from the world without knowing this Akshara is to be pitied, on the other hand, one who departs from this world knowing this Akshara is a Brahman."

O Gargi ! this Akshara is imperceptible, but perceives all; hears himself though not heard by others; thinks of all though himself is beyond the realisation of others; himself knows all but is unknowable to others as he is beyond the intellect of any person. Besides this Akshara, there is none that sees, none that hears, none that thinks, none that knows. It is imperishable Brahman who is pervading this sky. Gargi, satisfied with the answer, after duly saluting Yajnavalkya left the assembly. Gargi's name figures amongst the greatest men and women of Brahmayajna, a great event. We have no information about her marital status.

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Gargi, Balwant, (1916 —)

Balwant Gargi, born at Shehne in the Ludhiana district in 1916, is one of the renowned dramatists of Punjab.

Balwant Gargi, born on 5 December, 1916 at village Shehne in the then Ludhiana district is one of the renowned dramatists of Punjab. His father, Munshi Shiv Chand was an employee of the canal department. Gargi attained his early education in his village. He was hardly six when his father was transferred to Bhatinda but afterwards was posted at Multan, now in West Pakistan. His mother belonged to Tapa Mandi where his maternal uncle was a confectioner.

Gargi passed his Matriculation Examination at Bhatinda and as such, Malwai, the language of the Malwa region, had an impact on his growing personality. He passed his F.A. from Mohindra College, Patiala in 1934 and graduated in 1936 after which he joined F.C. College, Lahore for M.A. in Political Science which he qualified in 1938. He was already fond of witnessing plays and had the occasion of joining the company of various literary persons over there. He obtained his degree in M.A. English from that very institution in 1941. Henceforth he engaged himself in the extensive reading of the works of some reputed writers like George Bernard Shaw.

From Bhatinda, he shifted to Prit Nagar and engaged himself in editing an English Paper *Humanity Calls* which was published from there in those days. From English, he switched on to Punjab. Probably, he got this incentive from Rabindranath Tagore. As a matter of fact, circumstances made him a playwriter. When he wrote *Loha Kut, Kuari Teesi* or *Bebe*, he had not probed deeply into the Punjabi-play or story-writing and had not studied most of the works in Punjabi. It is only after going through certain stories in Punjabi that he started reading the Punjabi literature profusely. At Prit Nagar he wrote his first one-act play entitled *Foke Shaukin.*

He gave shape in Punjabi to Gregory's *Spreading the News* in his work entitled *Raai da Pahar*. He mostly selected the actors and actresses of his plays from the lower and middle classes of society. His one-act poetical play entitled *Kuari Teesi* of the 'Virgin Peak' saw the light of the day in 1943 which was a reflection of his own sub-conscious mind. He wrote it amidst the surroundings of Kulu valley. The next was *Loha Kut* which was published in 1945 and went a long way in making him count among

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the top play writers in Punjabi. He is also fond of classical music and other fine arts having appeal to aesthetic sense. That is why his house became a complex of persons of varied interests and disciplines namely, artists, poets, literary persons etc.

Balwant Gargi visited Russia in December 1945 to take part in the second international conference of Russian writers where he stayed for a period of about two months. During the tour he also visited Czechoslovakia, Poland, West Germany and France and stayed in London for about a year. In 1955, he again visited West Germany, Poland, Moscow, Rome and Paris and came back to India in 1956. In 1957, he again toured West Germany, Moscow and England.

His play *Kesro* was staged at Tashkent. He got an opportunity to witness plays of ancient Sanskrit on the Russian stage. As a matter of fact, he became much more Punjabi after his foreign tours. In the light of novel fashions of Paris he appraised Indian folk dresses. He visited Moscow for the third time in 1959 and staged his play *Sohni Mahinwal*. He also visited West Germany and Paris during this tour. These tours to foreign lands definitely enriched his experiences of life and he began to be considered as one of the best progressive modern dramatists.

Gargi visited America for the first time in 1962 and stayed there for a period of about six months. The account of this journey was published in the shape of *Pataal di Dharti*. He was appointed a Professor in the Department of Drama in a University in America in 1964 where he spent a period of two years for working on Indian plays. He translated his play *kanak di Balli* under the title of 'The Mango Tree' and staged it also. He commenced patronizing the ideas of Freud instead those of Marx. He wrote profusely on feminal love. His *The Naked Triangle* in English in worth mentioning.

He settled in Delhi for sometime. Afterwards he accepted an appointment as Head of the Department of Indian Theatre in the Punjab University, Chandigarh. After retirement he settled in Delhi. About his temperament it is said that he has never been seen in rage except in crucial stages. He loves tea, classical music and good literature.

His dramas in Punjabi include *Biswedar, Loha Kut, Kesro, Navan Mudh, Sael Pathar, Ghugi, Dhooni di Agg, Kanak di Balli, Gagan Mein Thaal, Saunkan, Sultana Razia. His one-act plays include Daswand, Pattan-di Beri, Dudh dian Dharan, Kuari Teesi, Bebe.* His collection of stories include Lakran *da Gadda, Dule Ber, Kala Ambh, Mirchan Wala Saadh.* His research and editing work include *Pachham de Naat Roop, Rang Manch.* His standard of fiction writing can be judged from his novel *Kaka Retta.*

Gargi's dramas have been widely read and have won popularity due to their appeal to human mind. His one-act plays are very solid and can be staged economically and easily. His language is the language of the people in which he attempts romantic plays with ease and presents significant subjects from the common-day life.

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Garhwali, Chandra Singh (1891 — 1979)

Chandra Singh Garhwali, born at Ronshera of 'Patti' Chauthan in Pauri Garhwal district in 1891, was

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a gallant soldier, freedom fighter and active Arya Samajist.

There are not many people in the history of an enslaved nation who have radiated as much indomitable courage and a deep sense of dedication as was displayed by Chandra Singh Garhwali. This gallant soldier was born in the village Ronshera of 'Patti' Chauthan in Pauri Garhwal district in December 1891. His father Jailthali Singh was a poor peasant and could not afford to send his son to school. A neighbouring villager Jawahar Singh Bhandari used to tutor his sons at home and Chandra Singh also joined his classes. Jawahar Singh was highly impressed with his progress and advised Jaithali Singh to give his son good education. Chandra Singh was therefore admitted in a Christian Primary School but owing to his father's financial condition, he could not study beyond primary classes.

After leaving school Chandra Singh adopted his father's vocation and began to till the land. In 1905, he married Kaluni Devi who had been his playmate since childhood and was two years older than him. Not unlike other Garhwali youths. Chandra Singh had a penchant for the forces and with the outbreak of the First World War, his dream came true. In October 1914, he was recruited to the Garhwal Regimental Centre at Lansdowne, and in August 1915 after completion of his training, he was posted in France to fight for the Allied Forces. On witnessing the discriminating attitude of the British and the French, a feeling of liberating Indian from the alien yoke started nurturing in him. In 1917, he saw action in the Mesopotamian Front and from 1921-23, he served in N.W.F.P.

A fundamental change came in Garhwal during the war yeas. The experiences of the First World War broadened his horizon and weakened the shackles of traditionalism in him. After the First World War Havildar Garhwali was victimized by the British policy of retrenchment and was demoted. Thus the scars of discrimination of the war years had not been healed, when he had to bear another brunt of the war.

The Jallianwala Bagh tragedy and the Non-cooperation movement also engendered hatred in him for the British. Between 1922-29, Chandra Singh came in contact with the Arya Samajists and he became an ardent supporter of the Arya Samaj. Thus by third decade of the twentieth century, Chandra Singh was imbued with a spirit of nationalism and was prepared mentally to sacrifice himself for the freedom of the country. He was also infusing this spirit amongst his companions.

In 1930, during the Salt Satyagraha Movement, Chandra Singh's parental battallion, 2/18 Royal Garhwal Rifles was posted in Peshawar. It was manned with 7 British officers, 11 Indian officers and 458 other ranks. In Peshawar, Chandra Singh often slipped out from his unit and went to the *bazar* to procure in clandestine contraband newspapers, pamphlets etc., which were banned in the cantonment area and which contained information about the National Movement. At night he used to relate the political happenings in the country to his fellow troops and kept them abreast with the current incidents.

On 23 April, 1930, Captain Rickett with 72 soldiers was deployed to the Kissa Khani of Peshawar. The troops entered the gate of Kissa Khani bazar in two files. One of the files advanced towards the shops from the right hand side and the other one from the left. The Chief Comminssioner, a Brigadier and a few senior police officials were standing near the gate of the Kissa Khani bazar.

A platoon of the British soldiers was also present there. Down below there were thousands of unarmed Pathans and a size able number of Khan Abdul Gaffar Khan's followers who were picketing shops and dissuading shop keepers from selling foreign goods.

Captain Rickett ordered the crowd to disperse and vacate the bazar, but his orders fell on deaf ears. As a result of the open defiance

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of his orders, Rickett was irritated and ordered the Garhwalis to open three rounds of fire. Concomitantly Chandra Singh intervened and shouted, "Garhwalis, don't fire". The troops obeyed Chandra Singh's command and dropped their weapons on the ground. They were then arrested. At the court martial proceedings, the Garhwalis said, "we will not shoot our unarmed brethern; you may blow us from the guns if you like". Chandra Singh was given life imprisonment.

He was released in 1941 after which he was closely associated with the freedom struggle. He served another term in jail for participating in the 1942 movement. In 1945 he was released but a ban was imposed on his entering Garhwal. During his period of internment, Garhwali came in touch with people who were influenced by the Marxian ideology and their association had an impact on Garhwali. This was a turning point in the career of Garhwali, his embracing Marxism alienated him from the mainstream of Indian nationalist leadership.

Garhwali was imprisoned once again in 1948 for his association with the C.P.I. After his release he contested the U.P. Assembly election from Garhwal but unfortunately he lost. Even after 1948. Garhwali did not become complacent. He bitterly resented that little was being done to mitigate the woes of the people and stood up wherever there was injustice.

During the Parliamentary elections of 1977, he went from village to village in Garhwal and canvassed for the Janata Party. Speaking about the condition of the people in Garhwal, he lamented that the condition of the poor still remained unchanged while the Government was providing deluxe amenities for the rich tourists.

On 1 October, 1979 death laid its icy hands on this great freedom fighter. He was 88. For some time Chandra Singh had been ill and was admitted to the All India Institute of Medical Sciences. There he breathed his last.

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Garibulla (18th Century)

Garibulla, born at Hafezpur, was a Bengali Muslim poet. His contribution to Oriya padabali and bhakti literature was both substantial and significant.

Garibulla was a Muslim poet, born in the village Hafezpur of Balia Pargana probably in the early part of the 18th century. He was the oldest and the most notable writer of Bhursut region on the lower reaches of the Damodar river.

Here a literary and cultural centre for the West Bengal Muslims was established. Two poems of Garibulla are known, one is a Bengali version of *Jang-nama* of Amir Hamza, and the other is *Yusuf Julekha* based on the Persian poem written with the same title by Nuruddin Jami. The diction of Garibulla's poems shows a high percentage of Arabic, Persian and Hindi words.

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Garimella, Satyanarayana (1893 — 1952)

Garimella Satyanarayana, born at Priyagraharam in Srikakulam District in 1893, was the poet of patriotism and contributed immensely to the rousing of national consciousness of the people.

Garimella Satyanarayana was born in a lower middle-class family in Priyagraharam village, Srikakulam District. He was the eldest son of Ramakrishnamma (alias Venkata Narasimham) and Suramma and had three sisters and four brothers. Satyanarayana had his primary education at Priyagraharam. With the financial assistance of Kannepalli Lakshmi Nrisimham, a well-known landlord and a barrister, he continued his higher education at Vizianagaram and Machilipatnam and became a graduate.

He began his career as a clerk in the Ganjam District Collector's office. Those were the times when his heart throbbed with patriotism and changed the course of his life. He resigned his government job and joined as a teacher in the Vizianagaram High School. But he did not continue in that job for long and joined the Training College at Rajahmundry as a student of L.T. Class. There he was able of continue his studies with the help and sympathy of Sripada Kameswara Rao.

It was during the period that the struggle for freedom reached new heights and the winds of fervent patriotism began to blow at a remarkable speed throughout the country. On hearing the clarion call of Gandhiji, Satyanarayana gave up his studies in view of Non-cooperation Movement and plunged into the national movement with a sense of devotion and sacrifice. During that emotionally-charged period he composed the most popular of all the Telegu patriotic national songs "*Maakoddii Tella Doratanamu*" We don't want this whiteman's rule.

In this ballad he graphically described the mesdeeds of the British and whetted the national consciousness of the Telugu people. He composed some more songs of a similar nature. He was imprisoned for sedition for one year on the first occasion and for two years and a half on the second. His songs were banned and those who sang them were imprisoned.

When the British bureaucracy determined to full his pen and his voice by arresting him on the ground that he was dangerous to the 'public tranquility', he appealed to the Andhras in a message from Tilak Swarajya Ashram, Rajahmundy, "to gather, consolidate, and work out" what he gave out to the country 'through literature'. He also stated in clear terms that "the times are past when the Government's proscription or prohibition could gag out liberties". When he was in jail he moved among the people through his songs.

Satyanarayana devoted the best part of his life to the national movement. He was a modest and unassuming person and never cared for publicity or high position in the party organisation. Even at Rajahmundry, this great patriot and propagator of the sacred ideals of nationalism began to feel the stress and the strain of life. Rich in patriotism but poor in finances, he was unable to bear the gloomy conditions.

In 1923, he left Rajahmundry for Madras to eke out his livelihood. He worked for sometime on the staff of the journal *Grithalakshmi*. Later he joined the *Trilinga* also for a brief period. He founded a publishing institute, Sarada Granthamala, and published some of his works. He translated into Telugu the famous *Kural* and *Naaladiyar* from Tamil. He worked as a freelance journalist and was on the editorial board of *Andhra Prabha* for a short period. He set up a meals hotel 'Kalpaka Vilasam' which proved to be a failure.

By the time India became independent, Satyanarayana had grown older than his age. His health began to decline and his eye-sight became weak. Unable to maintain with a monthly pension of ten rupees paid by Vavilla Publish-

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ing House, he begged on the streets of Madras to pull on his days. He faced abject poverty courageously saying "some men at least should die of poverty; without this there cannot be independence for our country." He died at the age of sixty, forlorn and forgotten, on 18 December, 1952.

A lean man of medium height, he was rustic in appearance. He had a ringing tone with a slightly nasal twang. A broad brow, penetrating eyes and a perpetual smile on the lips made him an impressive person. He tended to became emotional while talking. He drew large audiences when he sang his songs or lectured. He was well versed in Telugu literature.

He had a thorough knowledge of Carnatic music and had an arresting musical voice. He was a poet who himself defied the British Government, went to jail twice, and suffered several punishments. He married twice. His first wife, who gave him courage and exhibited boldness and patience died when he was in jail for the second time. She left two daughters behind. He married again and had two daughters.

The fame of Satyanarayana rests on his patriotic poetry. In his songs he condemned the imperialist rule of the British, and emphatically and impressively stressed the need for unity and cooperation to achieve freedom. He explained the Mahatma's message and appealed to the Government employees to quit their jobs and participate in the freedom struggle.

He translated complicated ideas of politics and economics into simple, straight, musical and rhythmic, statements in his songs that went direct to his audiences mostly composed of the uneducated rural folk. The language and style of the songs were admirably suited to their comprehension.

The idiom of these songs has its essential roots in the rural life of the people, and as such defy translation into a different language. He wrote a host of patriotic songs. Prominent among them are (1) *Maakoddii Tella Doratanamu*, (2) *Matrustavamu*, (3) *Panchalamu*, (4) *Mahatma Gandhi*, (5) *Mahatmuni Sandesamu*, (6) *Swarajyamu*, (7) *Saitanu Prabhuta*, (8) *Rajyameludamu Rara*, (9) *Koyyeda Geetamu* and (10) *Kallu*. Of these his master piece was 'Maakoddii Tella Doratanamu'.

In this immortal song he made a scathing attack on the economic exploitation and political regimentation of the British. He made a fervent appeal to his fellow men to forget their differences and wranglings on the basis of communal feelings and exhorted them to unite and fight against the injustice under the leadership of Gandhiji. This song spread like wild-fire during 1921-1923 and gained country-wide popularity.

He was the poet of patriotism and contributed immensely to the rousing of national consciousness of the people. He was profound in thought and attractive in presentation. Though he worked in Andhra, he had an all-India outlook. A deep sense of patriotism and intense antagonism of foreign rule were the essence of his personality. He has left behind him an example of a doughty political fighter, and of a man who sacrificed all material gains for the sake of the freedom of his country.

A selfless worker, a patriot to the very core of his heart, a writer of eminence of fiery patriotism, a sacrificer *par excellence*, Satyanarayana was one of the few poets of nationalism who actively participated and dedicated their lives to achieve freedom for our mother country.

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Garud, Sadasiva Rao (1879 — 1954)

Sadasiva Rao Garud, born in 1879, gave a new orientation and new look to traditional Kannada theatre.

Sadasiva Rao Garud is the person who gave a new orientation and new look to traditional Kannada theatre in the northern part of Karnataka. The Kannada theatre in those areas had a history of nearly 100 years, but was mostly influenced by the traditional Marathi theatre. There was a surfeit of music in the dramas and prose lines served mostly as punctuations. The original Marathi dramas were translated into Kannada including the number of songs and performed on the stage.

In one of the popular dramas of Sadasiva Rao's younger days, the hero had to sing about thirty songs in the very first act itself. Whatever conversation in the drama was made was only through songs. If a king beckoned a minister it was made through a song, and if a servant was ordered it was only with a song. And even the villain in death throes breathed his last with a song. The people had never realised the absurdity of this and the only qualification for success in the traditional theatre of those days was one's knowledge of music and lung power.

Sadasiva Rao realised this absurdity even in his early days and when he came into a position to manage a troupe, he introduced many radical reforms, of course facing resistance from the traditionalists. Garud was born in a village called Alavundi in the Koppal taluk of Karnataka in 1879. His father was Gurunatha Sastry and his mother Subhadrabai. They belonged to the community of Smartha Brahmins. Strangely enough, there was no connection between theatre and this family. It was a family of Vaidyas. Sadasiva Rao lost his mother when he was barely four years old. And his father refused to remarry and took personal care of the children.

Though the entire area was speaking Kannada and the family of Garud also spoke Kannada he was obliged to learn Marathi and Urdu in the school. Koppal taluk then was a part of the Raichur District and belonged to the Hyderabad State ruled by the Nizam. But the father took some interest, coached the son in Kannada at home and also sent him to some private school which was teaching Kannada. He also imposed a rigorous routine in the daily life of Sadasiva Rao. He had to get up at 4 a.m. and devote one hour for physical culture, next have a cold bath, perform *Sandhya* and offer *Arghya* or oblation exactly at the time of sunrise, next school at 10; in the evening again physical culture and at night singing was the daily routine.

After spending the early years in Kowloor Sadasiva Rao next went to Raichur to study in the Middle School and later studied in the High School at Gulbarga. In these places he was exposed to the Theatre and developed a keen desire to become an actor. His father too was keenly interested in drama in his younger days but could not engage himself in this interest because of the social taboo. But he formed a group from among his children and other boys for Bhajan singing, where popular songs from the stage were also included. These Bhajan programmes included singing and physical demonstrations.

When he was studying in High School at Gulbarga Sadasiva Rao formed his own cultural troupe called as Panduranga Krishna Ani Mandali, which was a Bhajan group. They performed in the annual Ganesotav and drew all round appreciation. The next turn came during the annual Jayanthi of Shivaji when the programme was expanded to include patriotic songs and physical culture demonstrations. And they also performed a crudely written drama called as 'Bandha Vimochan' or Liberation. This was very much appreciated in that atmosphere of patriotic fervour.

Sadasiva Rao's interest in stage was intensified after the visit of a Kannada dramatic troupe to Gulbarga. When the Maharashtrian elite sniggered at the performance of this

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troupe, Sadasiva Rao was provoked and decided to stage a Kannada play that could impress his Maharashtrian friends. Thus he collected some friends and formed a troupe naming it as Sivaparasadika Mandali. But they had neither any play to perform nor direction. They chose to adopt the same play that is 'Keechaka Vadha' performed by the visiting troupe. The theme of this drama was based on the episode in *Mahabharata*, but Sadasiva Rao gave it some twist. In his version, it was obvious that Draupadi represented mother India and Keechaka the British rulers.

Though, the drama had many loose ends it was successful when presented during the annual Ganesotsav. The city elite encouraged Sadasiva Rao and his friends to pursue this interest further and made available an old godown which was altered to suit the needs of a drama. There he staged another drama *Markandeya* during the next Ganesotsav and the troupe turned professional and started touring places presenting different dramas. Some of them were adaptations from the popular hits in the Marathi theatre and others were written by Sadasiva Rao for his troupe.

In due course the troupe folded up, Sadasiva Rao was obliged to move about as an itinerant actor and also trainer. Finally, he found a patron in Raja Ramana Gouda of Hombal who invited Sadasiva Rao to manage a dramatic troupe he had formed. Thus Sadasiva Rao directed the affairs of the Hombal Dramatic Company for many years. But due to differences with his patron Sadasiva Rao had to resign from his job and the company folded up immediately.

Disgusted with all these fluctuations in his fortune Sadasiva Rao retired to Gadag where he intended to spend his time taking up some other pursuit. But all the members of the disbanded Hombal company came to Gradag and besieged his house and pleaded that he should again take up the lead in forming another troupe. Finally, he yielded at the instance of his wife Bheemabai who gave away all her gold and jewels to be sold to raise capital for a new dramatic company. Thus the famed 'Dattatreya Nataka Mandali' was born at Gadag on 16 November, 1919 to rule the Kannada stage in north Karnataka for more than three decades. It established new norms, forms and gave a new orientation to the traditional theatre of those parts.

Sadasiva Rao revived some of his old favourites and also introduced new dramas—mythological and also historical. He himself wrote more than forty dramas for performance by his troupe. Some of them like *Vishama Vivaha, Bhakta Kabirdas, Paduka Pattabhisheka, Mayabazar, Yechama Nayaka, Ugra Kalyana, Kamsavadha* won a durable popularity. In all these dramas Sadasiva Rao assumed the leading roles. His characterisation of Yechama in *Yechama Nayaka,* Emperor Ashoka in *Vishama Vivaha*, Krishna in *Mayabazar* (Sasirekha Parinaya), Kamsa in Kamsavadha proved to be a landmark in acting and was emulated by all the troupes formed subsequently. He put life and character into these roles.

In recognition of his services the citizens of Bangalore conferred on him the title 'Abhinaya Kesari' in 1926, and he received the title of 'Natakalamkara' at the annual Kannada Sahitya Sammelan held at Belgaum in 1928. Sadasiva Rao Garud was tall and wheat-complexioned and with flowing beard he reminded ancient Rishis. Having spent a good part of his life in physical culture he was strongly built and left an impact whether on the stage or even in social or religious gatherings.

Sadasiva Garud gave a new turn to the traditional theatre by minimising the influence of music. It was availed of only at appropriate places or situations to evoke the proper atmosphere. He showed the importance and effect of spoken word in building up the dramatic atmosphere.

Though initially, he was not well versed in Kannada literature he trained himself by seeking guidance from eminent scholars. Thus he gave a punch to the dialogues which were as

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attractive as the new tunes he had introduced into the musical content. Another stimulant for this punch in his prose was his sense of patriotism.

Sadasiva was intensely nationalistic and he introduced this feeling with the great subtlety in his dramas. Though he made no direct reference to the British rulers, the audience could feel how the characters of the villains were modelled after them. And this equation of the ruling and the ruled with Puranic characters was done with subtlety.

In fact, his dramas evoked as much a spiritual as a nationalistic fervour. Sadasiva Rao Garud had studied *Natya Satra* in depth and was always experimenting with the Natyadharmi and Lokadharmi aspects and his company became the model for all the subsequent theatre activity in the north Karnataka. He passed away at Gadag on 27 August, 1954.

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Garware, Bhalchandra Digambar (1903 —)

Bhalchandra Digambar Garware, born at Tasgaon of Sangli District in 1903, is an eminent industrialist of Maharashtra. He is well-known philanthropist and founder of several Charitable Trusts.

Abasaheb alias Bhalchandra Digambar Garware is an eminent industrialist of Maharashtra State. He is a pioneer of plastics and nylon industries in India. From a humble beginning, he succeeded in creating a vast industrial complex under the control of the House of Garware.

He was born in a wealthy family at Tasgaon of Sangli District. While he was quite young, the fortunes of his family had fallen very low. Young Abasahed had no other choice than to find out a suitable job. In 1920, he came to Bombay and joined the Railway as an inward clerk on a monthly salary of Rs.35. However, he soon recovered from this financial stress and took up the business of sale and purchase of foreign cars.

In this connection, he first visited England in 1933. His visit proved to be a momentous decision which revolutionised his entire life style. England aroused all his admiration and was to shape many of his ideas. He was impressed by the all round development of Britain especially the interest taken by her in moulding the character of children through proper schooling. He closely observed the 'Fitter Britain Campaign' and deeply reflected over the situation that existed in India. In 1935, he visited the United States. Many of his schemes, particularly manufacturing auto-mobiles in India, were systematically formu-lated. While in the States he observed the effective use of neon signs in the sphere of publicity.

On his return to Bombay in 1936 he founded the firm 'Bombay Neon Signs Company Ltd'. During his visits abroad Garware showed his keen interest in a new synthetic material, namely, plastic, that was revolutionising everyday life in the West. Plastics were a novelty in India, and initially there was a prejudice against them in preference to conventional materials. Garware developed the industry almost singlehanded, pioneered thermo-plastic extrusion in India and entered the field of nylon and synthetic fibres.

It was by sheer hard work, tenacity and perseverance that Garware succeeded in establishing various industrial units. He found the key to his success in a piece of advice given to him by an elderly friend. The advice was 'Crops keep us alive'. The word 'Crops' was explained

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as 'C for concentration : R for retentive memory : O for observation : P for precision and S for sustained effort'. Garware is the founder and Chairman of the Garware Group of Companies comprising of Garware Nylons Ltd. ; Garware Plastics and Polyester Ltd., Garware Corporation Ltd.; Garware Finance Corporation Private Ltd.; Garware Wall Papers Ltd.; Garware Shipping Corporation Ltd.; Modern Nets Ltd., and Garware Paints Ltd.

Along with his industrial complex, Garware has been connected with several industrial and business concerns. He has been the Chairman and Vice-Chairman of Maharashtra State Finance Corporation and the State Bank of India respectively. He has also been the Director of Central Board of the State Bank of India, the Andhra Valley Power Supply Co. Ltd; Satlej Cotton Mills Ltd, Amritsar, the Swadeshi Mills Co. Ltd., and Bajaj Electrical Ltd.

In addition to these, he is a Trustee of the Maharashtra Chamber of Commerce. A trustee and member of various industrial bodies, the most prominent being: Governing Council of the Central Institute of Plastics Engineering and Tools; Advisory Committee for Indian Airlines Corporation; State Advisory Council of Industries; State Board of Export Promotion, Govt. of Maharashtra; Regional Planning Board for Bombay-Metropolitan Region ; Central Committee—A.I.M.O. and nominated by Ministry of Commerce as representative on the Advisory Council on Trade, Ministry Commerce, Government of India.

Garware also held some of the most important positions at the State as well as the national level such as : President of the Maharashtra Chamber of Commerce (1954-58), President of the All India Plastics manufacturers' Association, Bombay (1950-51 and 1956-57); Founder and Founder-Director of Auto Accessories Private Ltd. (1948-50); Chairman (1956-64) and President (1965) of the Maharashtra Economic Development Council; and Founder-President of Association of Synthetic Fibre Industry (1972-73).

Garware had represented India in several foreign assignments. He was a member of an industrial of delegation sponsored by the Federation of the Indian Chamber of Commerce and Industry in 1957. The delegation visited the U.S.A., Canada, the U.K., France and Germany. He was a delegate to the ECAFE session held in Japan in October 1956. In 1963, he visited Eastern European countries including Russia. He was invited as the representative of the Indian Industry by the Economic and Social Studies Conference Board of Turkey to deliver an address on participation of Private Enterprises in the Planned Economy of India, at the International Conference on the subject of Mixed Economy, held at Istambul in September, 1965.

Garware has been a well-known philanthropist and founder of several Charitable Trusts. He has given sizable donations to various institutions connected with education, health, sports and public activities. Amongst the beneficiaries are : Garware College of Commerce, Abasaheb Garware College of Arts and Science and Vimalabai Garware High School at Pune; Bombay Cricket Association's Garware Club House and Garware Pavilion at Bombay; Vimalabai Garware Krida Mandir at Pune and Shushrusha Cooperative Hospital at Bombay. Donations have also been given to the Universities of Bombay and Pune, Sangli Education Society, Sangli; Gomantak Marathi Sikshan Parishad, Goa; Dindi Projects at Pune, the Red Cross, Pine and the Elizabeth Nursing House at Bombay. To look after the welfare of the workers and their families he founded the Garware Shram Pratisthan. A self-made man Garware is extremely meticulous about his personal habits and engagements. He has always maintained cordial relations with his workers and shares their problems.

By nature he is a strict disciplinarian but at the same time he is loved by his people for his unbounding faith in them, he has been an eminent figure in the social and cultural life of Maharashtra. His wife Vimalabai also takes part in the social and educational commitments of her husband.

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Abasaheb's services have often been recognized by the State as well as Central Government. In 1959, he was appointed as the Sheriff of Bombay. He was made a Justice of Peace in 1967. In 1974, he was appointed as the Special Executive Magistrate. In 1971, the President of India honoured him by presenting to him the award of Padmabhusham.

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Gaudapada (8th Century A.D.)

Gaudapada was an eminent philosopher and commentator of the history of Indian philosophy. He is the author of the famous *Mandukyakarika* and the commentator of the *Samkhyakarika* of Ishvarakrishna.

The Upanishada repeatedly ask; "What is that by knowing which everything becomes known?" The answer is "Brahaman". The Upanishada further maintain that this foundamental principle of everything is also the essence of the individual (*atman*). Thus, for the Upanishadas, Brahman is discovered within the atman, or conversely, atman within Brahman.

There are two well-known Gaudapadas known to the history of Indian philosophy. One is the author of the famous *Mandukyakarika* and the other is the commentator of the *Samkhyakarika* of Ishvarakrishna. There are some who hold that both the *Karika* and the commentary were written by the same person, while others have put forth with insistence that Gaudapada, the author of *Mandukyakarika,* is different from Gaudapada, the commentator. Tradition has been consistent in ascribing the authorship of Karika to Gaudapada (780 A.D.) who was the teacher of Govinda who was in turn the teacher of Shankaracharya (788-820 A.D.).

The scholars have accepted this view since the subject matter and thought content of these two works are widely different. It is almost always possible to unravel such entanglement by examining the internal evidence which can lead up to some definite conclusion. "Whether the commentator", observes Radhakrishnan, "is the same as the author of the Karika on the *Mandukyopanishad* cannot be decided in view of the diversity of thought between the two works."

Mandukya Upanishad is one of the ten principal *Upanishad.* The *Upanishads* create an integrative human experience and the world into a single virtue. Such vision is created with the help of one simple principle and the term *Brahman* desingates this principle. The *Upanishads* repeatedly ask: "What is that by knowing which everything becomes known?" The answer is: *Brahaman*". The *Upanishads* further maintain that this fundamental principle of everything is also the essence of the individual (*atman*). Thus , for the *Upanishads*, Brahman is discovered within the atman, or conversely, *atman* within *Brahman.*

Gaudapada has written 215 verses known as Karaika to explain the *Mandukya Upanishad.* The Karika of Gaudapada consists of four chapters; (1) *Agama* (scripture), (2) *Vaitathya* (unreality), (3) *Advaita* (unity) , and (4) *Alatashanti* (The extinction of the burning coal). Ther first chapter explains the text of the *Mandukya Upanishad.*

Here Gaudapada triesat to demonstrate that his views about reality are not only sanctioned by the scriptures, but also by reason. The second gives arguments to explain the phenomenal nature of the world, where duality of names and form is manifested. The third chapter says that truth is immortal; and that all distinctions are due to Maya (nescience). Maya veils the one and projects the many. The fourth develops arguments regarding the reality of *atman* and the relativity of our everyday experiences. Specifically, it seeks to demonstrate through dialecti-

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cal reasoning that causation, like all other relations, belongs to the realm of nescience.

Gaudapada begins his Karika with an analysis of three manifestations of the self found in the *Mandukya Upanishad*: waking, dreaming, and dreamless sleeping. The one and the same self appears as three . In the waking state the self congnizes external objects. Because the self is in contact with the external objects in this state, its experiences are gross. In the dreaming state, the self experiences objects imprinted upon the mind during the waking experiences. The self in this stage experiences images, and its experience is subtle. In the third dreamless sleeping, the mind and the senses are quiescent. In this state there is no subject-object distinction, nor distinctions among objects. It is an undifferentiated state; these are no desires; there are dreams.

Beyond these three manifestations, there is the real self, turtya. It is the self per se. It is unseen, non-relational, unspeakable, undefinable, and unthinkable. It is the essence of consciousness. The Mandukya Upanishada calls it the fourth state For Gaudapada, however, this state is not one over and above the remaining three; it is , rather, the reality of which the three are appearances. Self is not affected by these illusory manifestations. It is unborn, it is non-dual.

Reality, holds Gaudapada is non-dual. The self alone is. The multiplicity of names and forms, and the external world that one perceives in everyday experiences, stand in the way of our recognizing the ultimate reality of the Non dual spirit. The third and fourth chapters of the *Karika* seek to demonstrate the unreality of the external world on the analogy of dream experiences. Dream objects are not real, because upon waking up one realizes the unreality of these objects. Dream objects are on par with the contents of erroneous perceptions in waking life.

One might mistake a rope for a snake. However, as long as the erroneous perception lasts, it is real enough to frighten the individual undergoing that experience. Thus, both waking and dreaming are equally real from a relative standpoint and equally real from the point of view of the truth. When the right knowledge dawns, one realizes that the snake was only illusory.

Similarly, dream experiences are real as long as the dream lasts. However, when one returns to the waking stage, one cognizes the unreality of the dream objects. Stated differently, whatever has a beginning or an end is unreal for Gaudapada. Real, on the other hand, *is, was* and *will be* . The real cannot be subjects to change.

Non-dual spirit is the only reality. The world of objects is an illusion. If this is so , the question arises, how or why is the world of illusory appearance created? According to Shankara, *maya* accounts for the appearance of the world. However, in Gaudapada's philosophy the term *maya* does not have a precise connotation. It has been used in the variety of senses. It expresses (1) the inexplicability of the relation that exists between *atman* and the world, (2) the power of nature of God , and (3) the apparent character of the world.

Gaudapada maintains that the world is a manifestation of God; it is an expression of his power. Atman [Self], the self Luminous, imagines in himself by himself through his own maya (Gaudapada, Karika). Maya in this context, is the wonderful power of God; it is inseparable from *atman. Maya* accounts for the world illusion; *maya* conditions reality and projects it as the phenomenal world. Reality thus conditioned is known as Ishvara (God) or lower *Brahman.*

God is both the efficient and the material cause of this world. Accordingly, Gaudapada in his *Karika* rejects the rival themes that account for creation: (1) the world is the manifestaion of God's prowess; (2) the world is the manifestation of God's will; (3) the world, like everything, proceeds in time; (4) the world is created for God's enjoyment; and finally (5) the world is exists for the sake of God's sport. Gaudapada rejects all these accounts because the world for him, is the manifestaion of God's nature.

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The account of creation given above should not be construed to mean that the world is real, or that it is really created. The fundamental doctrine of Gaudapada is the doctrine of non-creation (ajativada). Negatively it signifies that the phenomenal world is never really created; it only appears to be created. Positively. it signifies that what is real cannot really be created. The real is self-existent; it is neither born, nor does it die.

The Upanishadic notion of the identity of the finite self and *Brahman* forms the basis of Gaudapada's theory of self. Accordingly, Gaudapada holds that *maya* is responsible for the misconception that the self is finite. The self in itself is infinite and eternal. However, since the self wrongly identifies itself with the objects that have a beginning and an end, it is taken to be the many. The individuation of the one into many therefore is not real. Gaudapada compares the *atman* to absolute space, and the finite self to space enclosed, say, in a jar.

When the jar is destroyed, the limited space in a jar merges into the absolute space. Absolute space is one; the form, purpose, and the names very according to the limitations imposed upon it. Similarly, there is one absolute self. However, the limitations imposed upon make it appear as many. The finite self and the absolute self are one, the differences are simply appearances. From a practical point of view, however, we have to treat the two as separate and distinct.

Since, the self is deluded by its own ignorance, the removal of ignorance results in freedom from bondage. In such a realization the individual recognizes the atman as the only reality. Such a knowledge is derived from the study of the Vedantic texts. Study of scriptures detachment from material objects of the senses and a strong desire for freedom steer an aspirant in the right direction.

Gaudapada accepts the method of Yoga as a means to release. Intense meditation helps the aspirant get rid of all the obstacles that stand in the way of true knowledge. There are four chief obstacles to right knowledge; lapse of the mind into sleep, preoccupation of the mind on something other than the non-dual self, passion, and satisfaction with the residual impressions of attachment.

Gaudapada subscribes to the *equation "Om-Brahman–*Self" found in the *Mandukya Upanishad.* It signifies what *was*, what *is*, and what will be . It is the unmanifest ground of the manifested universe. All this is *Brahaman*, of which" aum " is the sound symbol. So, from the point of view of meditation, the meditation on *om* came to be regarded as most important and fruitful. When the mind does not lapse into sleep and dwell on the non-dual self, and is free from passions and attachments. One becomes Brahman. It is a state of bliss in which the self alone exists. It is a state where there is no sorrow, no fear, and no plurality, and no return to empirical existence. *Maya* has been dispelled, and the self has transcended its finitude. In this connection one must not lose sight of the fact that since for Gaudapada the entire world of plurality is simply an appearance, and since nothing ever relly comes into being, bondage and release make sense only from a phenomenal point of view.

The world, in Gaudapada's view, is only an appearance of the one into many. It is a transfiguration of the one, not a real transformation. The world, in which the plurality of names and forms is manifested, is an illusory appearance. The self does not really *become* bound; it only *appears* bound. The truth somehow was covered by ignorance. The lifting of the veil of ignorance helps one realize what was always there.

Gaudapada's interpretation of the scriptures was a turning point in the history of Indian philosophy. He revolutionized Vedanta by introducing the theory of appearance and asserting that non-duality is the true import of the *Upanishads.* He was the first philosopher to expound Advaita Vedanta systematically. The fact that Shankara felt compelled to write a com-

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mentary on the *Karika* testifies to its author's importance. He was a great preceptor of Advaita and there is no doubt that Shankara follows him.

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Gaurcharan (1814 — 1890)

Gaurcharan, born at Lehanga in the district of Puri in 1814, was an eminent Oriya poet.

Gaurcharan or Gaurcharan Adhikari was born in the village Lehanga, near Khurdha, in the district of Puri. His father was Kukunda Mishra, a Vaishnava by faith, and the family was a Vaishnava family. Gaurcharan had traditional education, after which he started a small school in his own house and maintained his livelihood out of meagre income he received from that.

He was initiated into Vaishnava faith by Sadananda Brahmachari, the head of the Vaishnava monastery at Puranabasta, near Ranapur, about 30 Kms from Khurdha. Later in his life Gaurcharan himself became the head of the same monastery, for which he came to be known as 'Adhikari' and initiated many others into Vaishnava faith. He was a fine singer and was respected all around for that.

Besides, in addition to Oriya, he was well-versed in Sanskrit, Hindi and Bengali and composed songs too, in these languages. A great devotee himself he worshipped the idol of Sri Chaitanya in his own house, and till his death, even inside his own family, he spent a life of simplicity, sacrifice and devotion.

Though for many years Gaurcharan's songs circulated and were sung by innumerable songsters and brought immense pleasure to innumerable listeners, they were first collected in book-form in 1926 by his son, Harekrishna Mishra, under the patronage of Radhacharan Das Goswamy, Mahant of Radhaballa Muttabh at Puri. It contained only 100 of his songs was entitled *Gaurkrishna bhajan shatak* (Hundred bhajans about Gaurkrishna).

Subsequently, Babaji Baishna Charan and the Bichandcharan Pattanaik collected more songs of Gaurcharan which were published in 1951 under the title *Gaurcharan gitabali* (The songs of Gaurcharan). An enlarged version of this volume was published later by Kalinga Bharati and was entitled *Gaurcharan padyabali* (The poetical compositions of Gaurcharan). It contained 276 songs.

Gaurcharan's songs are basically fine poetical composition. As regards subject matter they may be broadly divided into three categories: (1) relating to Radha and Krishna, (2) relating to various festivals and rituals of Lord Jagannath. As regards form, the songs utilized a number of contemporary forms, such as *chaupadi, chautisa, boli, kirtan* and *bhajan*, etc. The poet's involvement with Vaishnavism was almost complete and its influence could be seen in all that he wrote.

The songs that deal with Radha and Krishna, portray their many-faceted love along with their changing moods and emotion. Besides there are accounts of Krishna's many activities at Brindaban particularly as related to Gopis, and to Krishna himself as a child. Similarly, there are songs related to different incidents in Sri Chaitanya's life along with the songs in worship of Sri Chaitanya.

The songs about Lord Jagannath are either based on popular tales about the Lord or they refer to His Many festivals, such as Car-festival. Bathing-festival, Summer-festival, etc. The songs do not have unnecessary verbal complications or rhetorical modes. They are written in simple, colloquial language in adjustment with simple, familiar themes.

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Besides the poet has often taken the help of well-known ancient Oriya rhymes and metres to provide an extremely graceful musical structure to his songs. All these made Gaurcharan's songs popular all over Orissa and his name almost a household word along with Banamali and Gopal Krishna, the famous Oriya bhakti poets of 18th and 19th century respectively. A few examples may be given. Thus suggesting Radha's plight a poem begins:

Didn't I caution you before?
And yet why did you look that way?
And yet, why did you expose your breast
to the weapon-sharp eyes of
that care-taker of Yamuna?
Lo! an incurable disease has spread in your body,
And you suffer as nobody else suffers!
It's the poison of that black cobra-
And pity! you drank it thinking it to be nectar.
Elsewhere in a different vein, the poet submits his complaints to the great Lord:
When should I tell my woes,
Oh Hari?-the killer of woes!
And the rider of Garuda.
Look, even if the sun is there
Darkness comes,
Isn't that a shame to you,
Oh four-armed!
You have put me in a boat of worries
And pushed me to the seas, Oh Lord!
Alone, adrift, moving to an end;
And whom should I call for help,
any where?
You have turned your ear as hard as iron.

Gaurcharan's poems had fine music and wit, and his contribution to Oriya padabali and bhakti literature was both substantial and significant.

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Gautama, Indrabhuti (607 B.C. — 515 B.C.)

Indrabhuti Gautama, born in 607 B.C., was a great Jain saint scholar who compiled several scriptures.

The teachings of Mahavira as represented in the scriptures are said to have been collected by a disciple of his, called Indrabhuti. This disciple is often known as Gautama or Gotama. He was a *Kevalin* and the first of the Gana-dharas or leaders of the assembly. Indrabhuti Gautama and Sudharma Swami were the joint compilers of the Jaina scriptures. But Inderabhuti became a *Kevalin* or attained *keralajnana* (absolute knowledge) on the day on which Mahavira attained *Nirvana.* He did not therefore occupy the chair of his Mahavira, but relinquished it to his spiritual brother Sudharma Swami.

He was born in the village of Gorbara in Magadha and died at Gunava in Rajagrha (Rajgir) at the age of ninety-two, 12 years after the attainment of *nirvana* by Mahavira. Assuming that Mahvira attained *nirvana* in 527 B.C., Indrabhuti's birth must be assigned to 607 B.C. His father's name was Brahmana Vasubhuti, and his mother's name was Brahmani Prithvi.

Those scriptures of the Jainas which are generally regarded as canonical are divided into 45 *Siddhantas* or *agamas,* classified as 11 Angas, 12 Upangas, etc, "For the benefit of children, women, the old and the illiterate," these were composed in the Ardha-Magadhi or Prakrta Language. On the same principle the scriptures of the Buddhistic canon were originally written in Magadhi or Pali. It is maintained that originally the *Angas* were 12 in number. The 12th *Anga*, which was called Drstivada or the presentation of views, was written in Sanskrit.

The *Drstivada* is not extant. It consisted apparently of five parts, in the first of which logic is said to have been dealt with. The *Drstivada* is reputed to have existed in its entirety at the time of Sthulabhadra who, accord-

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ing to the *Tapagachapattavali*, died in the year in which the 9th *Nanda* was killed by Candra Gupta (i.e. about 327 B.C.). By 474 A.D. the *Drstivada* had disappeared altogether. Nothing is known as to the way in which logic was treated in the *Dristivada*.

The subject-matter of logic is touched upon in several of the 45 Prakrta scriptures of the Jainas. In the *Bhagavati-ultra*,[1] *Sthananga-sutra*, etc. which are Angas, and in the *Prajnapana*-sutra which is an *Upanga*, there is a description of *Naya*, or the method of comprehending things from particular standpoints. In the *Bhagavati*-sutra and Prajnapana -sutra, Naya is divided into seven kinds, viz. *Naigama, samgraha, vyavahara, rju-sutra, sabda, samabhirudha* and *evambhuta*. For an explanation of these terms see Umasvati, who instead of dividing Naya into seven kinds, first divides it into five kinds, and then subdivides one of the five, viz, sabda, into three kinds. In the *Sthananga-sutra, Bhagavati-sutra*, etc., there is a complete classification of valid knowledge called *pramana, pamana, jnana, nana or hetu.*

In the Sthananga-sutra, knowledge (jnana) in divided into (1) Pratyaksa (direct knowledge) and (2) *Poroksn* (indirect knowledge). Pratyaksa again is subdivided as Kevala Jnana (entire knowledge) and *Akevala jnana* (defective knowledge). The Akevala jnana is subdivided as avadhi and *manah-paryaya*. The Paroksa jnana is subdivided as *abhinibodha* (mati) and *sruta,*

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Gautama, Medhatithi (550 B.C.)

Gautama was the famous exponent of Nyaya philosophy. Nyaya studied the tools of thinking through which one can reach the truth as also the obstacles that lay in the path of clear thinking which he distinguished from correct thinking.

Heard of a man with eyes on his feet ? But then it is said about Gautama, the famous exponent of Nyaya, that is logic, that he had his eyes on his feet. How illogical for a logician! Legend has it that when Gautama was absorbed in meditation he fell in a well and that God in his mercy bestowed on Gautama's feet the power of vision, to prevent further mishaps.

It is said that a village named Gautama-sthana in Mithila is the birth place of Gautama. It is situated on the outskirts of Mithila at a distance of 28 miles north-east of modern Darbhanga. He lived with his wife Ahalya who was cursed by her husband and transformed into a stone. It seems that he belonged to the family of Naciketa Gaytama.

Gautama lived before the time of his name-sake Gotama, the Buddha. He was the son of Rahukana and was born on the banks of the river Kshirodadhi. Vyasa is said to have been Gautama's pupil.

Medhatithi Gautama seems to have belonged to the family and school of Naciket Gautama and to have spraung, like Buddha Gautama, from the Angirasa tribe. In the Pali Mahavagga Angirasa (in Pali Angirasa) occurs as a name of Buddha Gautama who evidently belonged to the Angirasa tribe: *Angirasassa kaye anekavanna acciyo honti (Mahavagga, pathamam patihariyam, Angiraso Sakyamuni sabbabhutanukampako.*

His remote ancestore was perhaps the sage

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Nodha Gotama descended from that Gotama who is described in *the Regveda* and the *Satapatha-Brahmana* of the *White Yajurveda.* The Localization of certain hymns of the Rgveda and the White Yajurveda as having settled in a place the description of which tallies with that of *Gautama-Sthana* in Mithila. The descendants of Gotama were called Gotamasah, Gotama or Gautama. The story of Gautama as related above seems to be historical in so far as his family and native place are concerned, but the legened of Ahalya associated with they story is untrustworthy.

In *the Mahabharata*, we find that Medhatithi and Gautama were the names of the same person, one being his proper name and the other his family name. Therefore the full name of the founder of Anviksiki was medhatithi Gautama. The Mahabharata which gives a different version of the story mentions a son of Ahalya named Cirakarin who is said to have been ordered by his father to kill Ahalya, but who, being of a reflective turn of mind, refrained from carrying out the order. Gautama, in consideration of the natural weakness of her sex, pardoned his wife and dwelt from that time forward in his hermitage without ever separating himself from her.

Gautama has also been identified with the author of *Dharma Sutra* and as the husband of Ahalya. The episode finds place in the *Valmiki Ramayana.* According to the legend Indra, a disciple of Gautama, was attracted towards his teacher's beautiful wife Ahalya. One early morning awakened by the cock's sound heralding dawn, Gautama went out for his morning duties. Indra who had made the sound entered the house, posed as Gautama and slept with his teacher's wife.

On return, the sage found the two together. Enraged at his disciple's misbehaviour and not knowing the deceit upon his wife, he cursed both, Indra and Ahalya. Ahalya turned into stone and the story goes that when Rama was in exile and saw the statue of Ahalya he brought to her life.

In the *Pratima-nataka* the poet Bhasa, who is believed to have flourished during the Kusana period, speaks of a sage named Medhatithi as the founder of the Nyaya-sastra a later appellation for the Anviksiki. We find that Medhatithi, Gotama, Gautama and Medhatithi Gautama were the names for one and the same person, who founded the Anviksiki par ercennene. His work on Anviksiki has not come down to us in its original form. We do not there foreknow whether he treated of the soul and reasoning together in one volume, or dealt with them separately. His theory of reasoning has reached us in a erude from through the Caraka-samhita, and in a developed form through the Nyaya-sutra, while we may gather some idea of his theory of soul through the same sources as well as through the Mahabharata and the Pali Brahmajala-sutta.

Bhasa speaks of Medhatithi's "Nyaya-sastra" The Term Nyaya was prevalent in the day of Bhasa, and by "Nyaya sastra" he really meant its prototype the Anviksiki. In the Santi-parva of the Mahabharata. there is mention of a Medhatithi who along with certain other sages revealed to the world the Upani-sad-doctrine of emancipation. This Medhatithi seems to have been the same as our Medhatithi Gautama.

This order referred most probably to the followers of Gotama or Gautama the founder of Anviksiki. The *Brahman Jalasutta* describes a sage designated as takki (argumentationist) and vimansi(casuist) who maintained that certain things were eternal and other thing were non-eternal. If this sage was identical with the leader of the Gotamaka sect or the founder of the Anviksiki, it will be difficult to resist the conclusion that he was a senior contemporary of Buddha Sakyamuni. We may therefore fix the date of Medhatiti Gautama at about 350 B.C.

The systematic exposition of logic owes much to Gautama. He propounded his system of Nyaya in the *Nyaya Sutras.* According to him the goal of individual life is the attainment of salvation which is possible from the knowledge of *padarthas* i.e. substances, 16 in all. Gautama goes deep to investigate their nature.

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Nyaya studied the tools of thinking through which one can reach the truth as also the obstacles that lay in the path of clear thinking which he distinguished from correct thinking. The Nyaya accepts four methods of establishing the identity of a fact, phenomenon or object, namely perception (*pratyaksha*) , inference (anuman), comparison (*upaman*), and testimony (*aptavakya*).

Besides, it also accepts the intuition of seers as a methods. The Nyaya dialectic takes into account three processes: discussion (*vad*) controversy (*jalpa*), and cavil (*vitanda*). The intellect should help in giving right answers to honest questions. Convinced of the goal of deliverance and of the means of attaining it, one should prepare to sail oneself to the unknown.

On reaching the other shore, the enquirer experiences non-sensuous eternal bliss i.e. cessation of consciousness or release from pain but without the presence of any positive pleasure, for there can be no pleasure without pain. The Nyaya proves the existence of God, thus: "from effects we infer causes. Anything that produces an effect must exist. The objects we see must have an Omniscient Being as the cause of their creation." A characteristic of the produced effect is that it is made up of component parts of and anything that is made up a component parts must have an agency for its formation.

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Gavaribai (1758 — 1808)

Gavaribai, born at Dungarpur in 1758, was an eminent singer. Her songs are replete with the emotions of wonder.

Gavaribai was born in a Nagara brahmin family in Dungarpur in Rajasthan. She was married when she was just a child of 5 or 6 years, and was widowed soon after. Her parents arranged for her education. She was widely known for her devotional feelings and rendering of devotional songs with complete dedication. It is said that the then Maharawala of Dungarpur, Shivasinha (1729—1785) visited her at her place and, having been impressed by her devotional spirit, built a temple for her use. One of her devotional verses tells that the idol in the above-mentioned temple was consecrated in the year 1779. She paid visits to a number of places of pilgrimage.

At the fag-end of her life, she settled at Kashi and died at Vrindavana. The number of her assorted 'padas' is taken to be 610, all of which are found in oral tradition. Some of these 'padas' are also published (Gujarati *santon ki Hindi vani*, Sardar Patel University, Vallabhavidyanagar, 1971; *Bharat kavya dohana*, Pt. I. ed. Incharama Suryarama Desai).

The basic elements of her adoration was her love for God, whom she worshipped as 'Giradhara Gopal'. Her sole ambition was to seek refuge at the feet of 'Hari'. Her devotion abounds in the quality of 'madhurya' (sweetness of feelings). Her songs are replete with the emotions of wonder and also craving to get a vision of the object of her adoration. She also composed devotional 'padas' relating to knowledge, detachment and 'nirguna' God (God in the abstract form). She is celebrated by the common people as Mira reborn. Her language is a mixture of Rajasthani and Brajabhasha.

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Encyclopaedia of Indian Literature, Vol. II.

Gayakwad, Bapusaheb (1777 — 1823)

Bapusaheb Gayakwad, born in Baroda in 1777, was an eminent Gujarati poet. He depicts how the ecstasy of God realisation goes on increasing month by month.

Bapusaheb Gayakwad, though a Maharashtrian, wrote Gujarati poetry as he was born and brought up in the native state of Baroda. From his early childhood, he was fond of visiting saints to listen to their religious discourses. He was a police officer, and while he was in charge of administration of the village named Gothada, he came in contact with Dhiro, a saint-poet of repute and adopted him as his spiritual guide.

He gave up his service and solely devoted his time to spiritual activities. In Baroda, he came in contact with another saint poet Nirani, and he realised the futility of religious rituals. He exposed the corrupt practices of so called religious teachers and turned to reformation of the society. He went to the locality of untouchables and held prayer meetings there and commemorated the occasion by writing a poem saying "you note it that I am polluted".

In his compositions, he made use of the forms of pada (musical poem), *garbi* (dance poem), *rajiya* (morning poem), *kafi* (a lyrical poem) and *mahina* (month). He lashed out at the superficial religious practices of the Hindus as well as the Muslims. He said that spiritual zeal without knowledge leads nowhere. He insisted on religious amity, and in one of the poems he said:

There is no difference between Vishnu and Bismillah,
Bear in mind that Allah and Infinite are one.

His poems on months are unique because in them, he depicts how the ecstasy of God realisation goes on increasing month by month. He used the form of morning poems known as *rajiya* for limenting the havoc played by six types of passions—pride, lust, anger, greed, infatuation and engoism. His garb is cover a wide range of topics.

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George Joseph

—See under Joseph, George

George, K.M. (1914 —)

K.M. George, born at Alwaye in 1914, is a creative writer, critic and linguist who opened new avenues of literary pursuit in Malayalam and took the initiative in bringing it closer to other literatures.

He was born and educated at Alwaye and Eranakulam. He took his M.A. degree in Malayalam in 1941 from Madras University, which also awarded him Ph.D. degree for his thesis entitled *Ramcharitam and the Study of Early Malayalam* (1956). He worked as lecturer in Madras Christian College (1940—55), Assistant Secretary of Sahitya Akademi (1955—60) and its Regional Secretary (1960—69) before taking up the chief editorship of *Malayalam Encyclopaedia* (1969—75).

As the first editor of *Encyclopaedia of Indian Literature* for fourteen months (1976—77), he was responsible for its preparatory work. He has also accomplished a project on comparative Indian Literature sponsored by Kerala Sahitya Akademi.

K.M. George is one of the major literary critics in Malayalam, noted for his broad outlook and sober evaluation. His writings bear the stamp of a dedicated research scholar. He is the author of 7 books in English besides 28 in Malayalam, which include 3 collections of short plays, 2 travelogues, 5 biographies and 7 collections of monographs and essays, among

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which the latest is *Anveshanangal pathanangal* (1980).

His important contributions to literary criticism are found in volumes like *Muntirichcharu* (1950) and *jivacharitra sahityam* (Biographical literature, 1964). He has also edited a *History of Malayalam Literature* (1958) and written a *History of Tamil Literature* (1977). The most worthy among his English books are: *A Survey of Malayalam Literature* (1968), *Western Influence on Malayalam Language and Literature* (1972) and a monograph each on the poet Kumaran Asan (1974) and the scholar A.R. Raja Raja Varma (1979).

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George Mathen, Rev (1819 — 1870)

George Mathen was one of the few Keralite Christian missionaries who contributed to the development and modernisation of the Malayalam.

He was born in a Jacobite family and was educated in a seminary at Kottayam and in a grammar school in Madras. There, he mastered several languages such as English, Sanskrit, Greek and Latin. After joining the Anglican Church, he came back to Kerala for missionary work. He distinguished himself as a clergyman and was respected by everybody for his profound scholarship.

He wrote a grammar of Malayalam-*Malayalmayute vyakaranam* (1861). The first part of Gundert's grammar had come out in 1851 and so Mthen's book failed to attract popular attention though it was a scholarly and independent work. But it is still very useful to scholars and research students. His first work in prose was *Vedasamyukti* (1841), a translation of the first part of Joseph Butler's *Analogy of Religion, Satyavadakhetam* (1861), *Balabhyasanam* and A discussion between a Pundit and a Judge are his other noteworthy works. Besides these, he wrote several essays on a variety of topics like 'The earth is round in shape', 'Advaita' and 'Rebirth'. He was encouraged by the then Maharaja of Travancore in his efforts to develop Malayalam prose.

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Gerald Pereira (1929 — 1976)

Gerald Pereira, born at Vasco-da Gama in Goa in 1929, was the first trade unionist to found a union under Red Flag in Marmagoa Harbour, namely Marmagoa Port and Dock Workers Union in1962.

Pereira was born in a middle class Goan Catholic family in Vasco-da Gama, Goa on 20 September, 1929. His father Xavier Pereira worked for a technical firm in Bombay and was a superviser there. His mother, Maria Santana Gomes Pereira looked after the household. He did his Primary schooling in Portuguese in the Government Primary School at Vasco da Gama and later on joined an English school, St. Joseph Institute in the same city. There, he came under the influence of some of his teachers like the late Dattatraya Deshpande and Miss Mathias who were committed to the freedom struggle of our country.

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He was a great admirer especially of the late Dattatraya Deshpande who had been arrested in 1946 by the Portuguese regime in Goa, tried and deported to Portugal subsequently on the charge of subversive activities against the Portuguese nation. Thereafter, he did his senior Cambridge in Bombay.

He obtained L.L.B. degree from the Government Law College, Bombay and also did his graduation from Siddharth College, Bombay with Economics and Politics. He did his M.A. in History submitting thesis on the subject "An outline of pre-Portuguese History of Goa" under the guidance of Dr.V.D. Rao of Poddar College under the University of Bombay.

While in Bombay even as a student he evinced a keen interest in Political activities. He was gradually attracted towards the Marxist Philosophy and came in contact with local as well as National Communist leaders like Dr. Akdhikari, S.A. Dange, S.S. Mirajkar Sardesai. Being very much influenced by them, he joined the Communist Party of India in early 1950s and worked for the freedom of Goa. He was a member of the Central Committee of the Goan people's Party and was a chief editor of its organ *Goan Age*.

He wrote several booklets, pamphlets and leaftets on Goa's freedom struggle, important among them being "Goan question reconsidered" and "Viva 18th June Movement".

During 1955 Mass Satyagraha, he and his wife were very much involved. Dr. Luisa Pereira was the leader of the Medical Brigade of the Goa Vimochan Samiti at Patradevi near Banda during the period of Satyagraha. He married a physician, Dr. Luisa Carvalho on 24th December, 1960. She was a supporter of the CPI; they knew each other since 1953. They have three children, one son and two daughters.

After the liberation of the Goa on 19 December, 1961, he returned to his home town Vasco da Gama to engross himself in the trade union activities which were hitherto unknown to Goa. He was the first trade unionist to found a union under Red Flag in Marmagoa Harbour, namely Marmagoa Port and Dock Workers Union in1962. Thus he may be said to have laid the foundation for the Trade Union Movement in Goa.

This Union was instrumental in organizing the historic strike in the Marmagoa Harbour in 1964-65. An attempt to break the foundation of Red Flag Union had been made unsuccessfully. During the period of agitation, in the firing on 29 December, 1961, two worker of the Union lost their lives.

Gerald Pereira who led this Union, emerged victorious. This important strike culminated in the formation of Marmagoa Dock Labour Board and Wage Revision Committee which subsequently granted fringe benefits, higher wages and facilities to the toiling dock workers. Among others like Shamrao Madkaikar, Narayan Palekar, George Vaz, Divakar Kakodkar, G.M. Braganza, Pereira was instrumental in the formation of the unit of the Communist Party of India, in Goa. Subsequent to the split in the Goa branch of the Communist Party of India, he joined the Communist Party of India (Marxist).

Later, on account of his considerable work in the trade union movement, he was elected the General Secratary of the Centre of Indian Trade Union (CITU), Goa branch. He held both these posts until his untimely death on 4 March 1976. AS one of the most prominent trade unionists, he has left an indelible mark on the trade union movement in Goa as well as in India.

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Gewali, Suryabikram (1898 —)

Suryabikram Gewali, born in Benaras in 1898, was an eminent Nepali writer and historian.

Suryabikram Gewali (Nepali) was born in Benaras. After completing his college education, he edited two Nepali magazines—*Gorkhali*

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(1915) and *Janmabhumi* (1922) from Benaras. He joined the Darjeeling Government High School as a teacher in 1923 and retired as the headmaster in 1953. At Darjeeling in 1924, he, along with Parasmani Pradhan, Hariprasad Pradhan, Dharanidhat Koirala and others founded the Nepali Sahitya Sammelan which is still the premier literary organisation of the Indian Nepalis.

Suryabikram Gewali was one of the earliest writers of short stories, essays and criticism in Nepali. His short story 'Deviko bali' (An offering to the goddess) was published in the magazine *Gorkha Sansar* in 1926. It protests against animal sacrifice.

His essay entitled 'Sokretizko bahas' (Socrates' dialogues) was published in *Chandra* in 1914 and his 'Naivedya samalochana' was published in *Janmabhumi* in 1922. It was an appreciatory study of Dharanidhar Koirala's poetical collection *Naivedya* (Offering). He excelled in writing prefaces of which there were more than a score and they contained his critical views of books as well as his evaluation of new trends in literature. As a critic, he was an impressionist and a moralist. He had tried his hand in writing poems too and had indeed started promisingly.

Gewali also wrote a play called *Shyami kamari* (Shyami, the slave girl) which was staged in Darjeeling in 1923, a year before the abolition of slavery in Nepal in 1924. He translated into Nepali the famous autobiography of Booker Washington, and also Tagore's *Dakghar*. It is as the editor of *Bhanubhaktako bhasha Ramayan* labouring long and hard to prepare a definitive edition of the work that Gewali's contribution has been signal and enduring.

Later, he devoted himself more to the historical study of Nepal and the Nepalis. His historical works include *Drabya Shah, Ram Shah, Prithvinarayan Shah, Bir Balabhadra, Amar Singh Thapa, Nepali birharu, and Nepal upatyakako madhyakalin itihas* (Medieval history of Nepal valley). The list is not exhaustive.

A very important work written by Gewali is *Nepali bhashako vikashko sankshipta itihas* (A short history of the growth and development of the Nepali language, 1933). Gewali supports the theory of the Shaurseni origin of Nepali as against the Khas origin of the language.

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Ghafoor, Abdul (1918 —)

Abdul Ghafoor, born at Sareya Akhtiyar village in Gopalganj district in 1918, is a leading freedom fighter and non-controversial politician, best known for his honesty, integrity and secular temparament.

In Bihar's caste-dominated and faction ridden politics Abdul Ghafoor is a quiet, sedate and non-controversial politicaian best known for his honesty, integrity and secular temparament. He is also known as one who would never say no to anyone but rarely say yes. For some obvious reasons, he was seemingly the most harassed and hapless Chief Minister (1973-75) when the State was passing through the worst phase of turmoil— a movement led by Jayaprakash Narayan.

Abdul Ghafoor (M.A., L.L.B) was born in an agriculturist family at Sareya Akhtiyar village under P.S. Manjha Garh in Saran (now Gopalganj) district, Bihar, in 1918. He was educated at V.M.H.E. School, Gopalganj, Bihar, and later at Aligarh Muslim University. While a student at the said university, Ghafoor came under close influence of Netaji Subhas Chandra Bose and established himself as a nationalist

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student-leader in the heyday of the Muslim League at Aligarh.

At a Students' Congress Session in 1939 he moved a bold resolution calling for the deletion of the word 'Hindu' from Banaras Hindu University and the word 'Muslim' from Aligarh Muslim University. The resolution was however, not adopted. He had a long record of suffering and sacrifice for the cause of freedom. He was imprisoned for taking active part in the 'Quit India' movement in 1942. He had the unique privilege of working closely with nationalist leaders like Rafi Ahmed Kalam Azad. He was previously associated with the Forward Bloc.

Abdul Ghafoor was a member of the Bihar Legislative Assembly at a stretch from 1952 to 1966 having won all the first three general elections in the Chapra district (later Siwan after the reorganization of districts). In the year following his electoral defeat (1967), he resigned from the ruling Congress in protest against the party's role in allowing the first non-Congress Coalition Ministry headed by Mahamaya Prasad Sinha to rule Bihar.

He formed a new party called the Lok Tantrik Congress. He was meanwhile elected to the Bihar Legislative Council and became its Chairman. But after the split in the Congress in 1969, Ghafoor dissolved the Lok Tantrik Congress and rejoined the ruling Congress. He was a deputy minister in the ministry of late Pandit Binodanand Jha in 1962 and minister in the short-lived Ministry headed by Bhola Paswan in 1969.

While remaining as Chairman of the Bihar Legislative Council, Ghafoor succeeded Kedar Pande as the Chief Minister of Bihar. His candidature was approved by the then Prime Minister Indira Gandhi following acceptance of his state legislature party leadership by two rival groups in the Congress, one led by Lalit Narayan Mishra and the other led by Kedar Pande. A 15-member cabinet headed by Ghafoor was sworn in at Patna on July 2, 1973. It was his contention to make his cabinet as representative of all the groups with the Bihar party as possible.

With a view to eliminating corruption from administration, he initially stressed on quick flow of files. Subsequently, Ghafoor won the by election to the State Assembly from the Madhubani Constituency defeating his nearest rival, an independent, by more than 19,000 votes in a multi-concerned contest.

Lack of foresight and administrative boldness often proved to be a stumbling block. Having failed to stem the tide of growing inter-party squabbles in the wake of the J.P. Narayan-led movement, the veteran politician unhesitatingly said that same Congressmen had a soft corner for Narayan and were directly helping him and his movement. Inaugurating a conference of Youth Congress workers of Chotanagpur Ghafoor went to the extent of calling Narayan a frustrated leader and said that his movement was aimed at ushering in fascism in this country with the help of internal and reactionary forces.

To curb corruption from autonomous boards, corporations, cooperative banks and societies, he initiated a series of measures and directed the then Chief Secretary to draw up a list of officers suspected of corrupt practices and to compulsorily retire them. He also ordered an enquiry into the properties acquired by officers during their tenure of service and to find out if these were disproportionate to their visible sources of income. Dissidence in the party continued unabated and opponents urged his dismissal but Ghafoor was in the good book of the Congress High Command for quite some time. With Centre's approval he formed a 14-member war cabinet to combat Narayan's movement.

At a political conference of Bihar Pradesh Youth Congress, he offered to resign as Chief Minister if Narayan withdrew his demand for dissolution of Bihar Ministry. To further intensify steps to quell the movement he inagurated a two-day Bihar State Anti-Fascist convention

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calling Narayan an opportunist. Ultimately, at the height of dissidence Ghafoor voluntarily stepped down from office on April 6, 1975. He was succeeded by Jagannath Mishra as the Chief Minister. Ghafoor was the chief of the Bihar Pradesh Congress (U) and one of the general secretaries of the AICC (I) for some time. He travelled to Moscow and Bulgaria.

Ghafoor was elected to the eight Lok Sabha from Siwan constituency of Bihar on a Congress (I) ticket in the 1984 parliamentary election and became a cabinet minister in the first Rajiv Gandhi Ministry. He held the Works and Housing portfolio. In the reshuffled cabinet a year later (25.9.1985) he became a minister for Urban Development. Finally on October 22, 1986, he was dropped from the Union Cabinet. A man of simple habits and amiable disposition, Ghafoor likes music, gardening and football. Ghafoor has elected from the (Presently, M.P.) ticket of Samata party.

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Ghai, Ved Kumari (1932 —)

Ved Kumari Ghai, born at Jammu in 1932, was an eminent Dogari writer, educationist and social worker.

Dr. Ved Kumari Ghai was born on 16 November, 1932 at Jammu in a middle class business family. Out of four brothers and four sisters, she alone opted for an academic career. She was adopted and brought up by an issueless uncle. Her grandfather, Harur Chander Ghai, was a freedom fighter who participated in the non-cooperation movement. Her foster father Barket Ram Ghai was treasurer of the Congress Committee, Jammu. Her foster mother Vidyawati was a teacher and a social worker.

Ved Kumari imbibed Gandhian and Arya Samaj influences in her early life mainly through her family. She was married to Dr. Ram Pratap, a Sanskrit scholar from Ghaziabad district of U.P., in 1963. He teaches in Sanskrit department of the University of Jammu of which Ved Kumari is the Head. The young girl was a position holder throughout her academic career and distinguished herself in debates and essay competitions.

She stood first with first division in M.A. (Sanskrit) from Punjab University in 1953. She also passed M.A. in Ancient History and Culture, from Banaras Hindu University in 1958 in first division, securing second position. She did Ph.D. in Sanskrit from the same University in 1968. She also did a diploma course in German from there in the same year.

Dr. Ghai started her teaching career as a lecturer in a Government College for Women in 1953. After serving in that capacity for ten years, she joined the Postgraduate Department of Sanskrit at the University of Jammu. She became Professor and Head of the department in 1973.

She worked on a research project on Dogri tones at Copehagen University, Denmark in 1966-67 and also taught there Panini's grammar. She completed another project on Dogri vowels at the same University in 1979-80.

Dr. Ved Kumari is President of Vishwa Sanskrit Pratishtana. J & K State, Vice-President, Bhartiya Vidya Bhavan, J & K State, member of Advisory Board for Hindi of J & K Cultural Academy and for Dogri of Sahitya Akademi and member of Board of Research Studies of Himachal University, Punjabi University, Kurukshetra University and Banaras Hindu University and Dean of Arts Faculty, Jammu University.

Literary societies in which she took active part as Senior office-bearer include Sanskrit Sahitya Sammelan, Bhartiya Sahitya Parishad, Dogri Sanstha and Dogri Research Institute. Ved Kumari is also active in social work. She is President and founder trustee of Barkat Ram

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Vidyawati Ghai Dharamarth Trust, Jammu, which runs several charitable and welfare activities, including a hospital of naturopathy. She is Vice-President of Home for the aged and infirm in Jammu, and member for the State Social Welfare Board. She is working on a project for the uplift of the slum dwellers in Jammu city. The husband-wife team is also taking a leading part in the Arya Samaj movement in the State.

Dr. Ghai is a poetess in Hindi and Sanskrit and writes Sanskrit plays. She is a Dogri writer also mostly on literary and cultural subjects. She has contributed over one hundred papers to academic journals and is author of the following books: *Nilamata Purana: A cultural and literary study* Vol.I, 1968; *Nilmata Purana*: *Text with English translation*, Vol. II; *Kashmir Darpan; Narendra Darpan; Samskritak aur Shityik Nibandh* and *Rajender Karnapura.*

With her work in academic literary, cultural and social fields, Dr. Ved Kumari Ghai is one of the most distinguished and well-known women of Jammu region. She wears Khadi, is a staunch vegetarian and a naturopath, has a spiritual bent of mind and leads a simple puritan life.

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Ghalib, Asadullah Khan (1797 — 1869)

Asadullah Khan, born at Agra in 1797, was the great classical Urdu and Persian poet and writer.

Mirza Asadullah Khan Ghalib, one of the greatest Muslim poets of the Indo-Pakistani subcontinent. The present day popularity of Gazal in all strata of society in North India owes much to Mizra Assadullah Beg, better known by his poetic name Ghalib. In a diction of his own Ghalib turned gazal, which had till his times been confined to "love", into a multi-purpose medium of expression for both personal and abstract thought. Ghalib in fact captured the emotional and intellectual ehtos of his times and gave expression to some of the profoundest thoughts and feelings.

Asadullah Khan was born at Agra on 27 December 1797. He came of a Turkish stock. He himself claimed the Saljuquid Kings of Western and Central Asia as his forebears. After the dismemberment of the Saljuq empire, members of the ruling family had dispersed in different parts of the Middle East. It was Ghalib's grandfather Quqan Beg Khan who first migrated to India in the middle of the eighteenth century. He served for a while under Shah Alam II.

Soon after he went over to the Maharaja of Jaipur and also shifted his residential headquarters from Delhi to Agra. He left behind him a large family, of whom we know of two sons and three daughters only. The elder of these two sons was Abdullah Beg Khan, the father of Ghalib. Ghalib's mother Izzat-un-Nisa Begum was the daughter of a well-to-do retired army commander, Ghulam Husain Khan of Agra.

Abdullah Beg Khan served in the army, first of the Nawab of Oudh and then of the Nizam of Hyderabad, and finally he look service under the ruler of Alwar. He died in 1802, leaving behind a daughter and two sons, the elder son being our poet Asadullah Khan. The family was then looked after by Abdullah Beg Khan's younger brother Nasrullah Beg Khan, who was in the service of the Sindhia and held charge of the Agra fort, under General Perron.

During the Second Anglo-Maratha War Nasrullah Beg Khan surrendered the fort to the British and in appreciation of this action he was enlisted in the British army at the head of 400 cavalry with a monthly salary of Rs. 1,700. Subsequently, he wrested on his own two districts

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of Sonk and Sonsa from the Indore State. The British authorities confirmed this seizure and bestowed the two districts on him in life jagir. On the death of Nasrullah Beg Khan in 1806 the British government granted a large pension to his family.

When Ghalib reached the school-going age he was sent to a *maktab* maintained by Muhammad Mu'azzam, a reputed scholar of his time. Here, he studied classical Persian prose and poetry as was the practice in those days. In about 1810 there arrived in Agra a Persian traveller, Abdus Samad by name, who was a Zoroastrian by birth and had embraced Islam. Abdus Samad stayed with Ghalib's family for about two years. During this period Ghalib studied with him mostly Persian. His uncle Nasrullah Beg Khan had been married to the sister of Nawab Ahmad Bakhsh Khan, ruler of Ferozepur In 1810, Ghalib married in Delhi Ahmad Bakhsh Khan's niece Umrao Begam, a daughter of the well-known Urdu poet Ilahi Bakhsh Khan Ma'roof. In about 1812 he left Agra and came over to Delhi to live here permanently.

The vicissitudes in early life had hampered Ghalib's formal education. This fortunately was made up by coaching at home by able teachers. While young he was married to the daughter of Mirza Ilahi Baksh, a poet of distinction in the Moghul court which practically changed the course of Ghalib's life. He shifted to Delhi and through his father-in-law's courtesy entered into exclusive literary circles. Encouraged, he delved into literary efforts and read and wrote Urdu poetry in his leisure time.

Ghalib's education had been very perfunctory. The tuition, he got from Muhammad Mu'azzam followed by a couple of years' instruction imparted to him by Abdus Samad was about all in the way of education he ever received. He made up the deficiency by personal diligence and extensive study in different branches of knowledge. Luckily for him his association with the ruling family of Loharu proved a great asset to him. This introduced him to the elite of Delhi society without any extraordinary efforts.

Delhi was at this time full of great and illustrious men in all walks of life. Poets like Momim and Zauq, scholars like Mufti Sadruddin and Fazal Haq, statesmen like Ahsanullah Khan and Tafazzul Husain Khan and religious savants like Mian Kale Nasiruddin and a host of others must have been intimate friends and visitors of Ahmad Bakhsh Khan and Ilahi Bakhsh Khan.

Ghalib, sensitive as he was, could not fail to notice his educational inferiority and comparative ignorance in the presence of these people. Naturally, he spared no pains to equip himself adequately to be in a position to vie with them on an equal footing. It is surprising that not only did he achieve his objective but also contracted life long friendship with almost all the famous men of his time without ever playing the second fiddle to any of them.

When his uncle died in 1806 the British authorities, in appreciation of his services, granted an annual pension of Rs. 10,000 to the bereaved family. This was done at the recommendation of Nawab Ahmad Bakhsh Khan who, however, somehow managed to get this sum reduced to Rs. 5,000 per annum. Ghalib's share was a paltry sum of Rs. 750 only. Direct or indirect munificence of Nawab Ahmad Bakhsh Khan gave him an additional source of income. Nevertheless, all these proved insufficient to cope with his ostentatious way of life.

The sudden discovery at this stage that his family had been cheated of Rs. 5,000 a year out of the pension granted by the British authorities in 1806 infuriated him. He held the Nawab of Loharu responsible, as the person entrusted with the disbursement of the pension, but getting no redress from him Ghalib decided to proceed to Calcutta to submit the case to the Supreme Government. After spending over a year on the way he reached Calcutta in February 1828. The dispute between Ghalib and the Nawab of Loharu continued for a long time and was ultimately decided against Ghalib.

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By this time even the meagre help Ghalib occasionally received from Nawab Ahmad Bakhsh Khan had ceased, and he had to look to other quarters for supplementing his meagre pension. Bahadur Shah II (*Zafar*), the last Mughal emperor, was a great lover of poetry and literature.

At the request of Hakim Ahsanullah Khan, the Minister, and Mian Kale Nasiruddin, the religious preceptor of the King, Bahadur Shah Zarar commissioned Ghalib to write a history of the royal house of Timur at a salary of Rs. 600 per annum. At the same time, he bestowed upon his a robe of honour and the high-sounding titles of Najm-ud-Dawlah, Dibir-ul-Mulk, Nizam Jang. This was the beginning of July 1850. Four years later in November 1854 Zauq, the King;s literary consultant, died and Ghalib stepped into his shoes and became the King's adviser in his literary activities.

Ghalib's happy days ended abruptly with the outbreak of the Mutiny in Delhi when his pension was stopped. It was restored in 1860 on the special recommendation of Nawab Yusuf Ali Khan of Rampur (1855-65), who was Ghalib's pupil in poetry and who paid him a stipend of Rs. 100 a month. The last few years of Ghalib's life were spent in very straitened circumstances. His expenditure far exceeded his income of Rs.1,950 a year. In addition he became a prey to various physical ailments. He died in the afternoon of 15 February 1869 of brain hemorrhage. He lies buried in Nizamuddin (West) quarter of New Delhi. The marble mausoleum on the tomb was erected by the Ghalib Society in 1956.

Ghalib wrote in both Urdu and Persian. His Urdu *diwan* consists of some 5,000 couplets. Out of these he had himself made and published a selection of about 2,000. Today his fame as a poet of Urdu rests mainly on this slim volume. Two volumes of Urdu letters written by him to friends and pupils were also collected in his life-time. A large number of letters have been discovered since his death and included in various collections. His writings in Persian are more voluminous. Besides a bulky *Diwan* of about 11,000 couplets he has some prose works also to his credit. 'Panj-Ahang' (Persian grammer and vocabulary, a selection from his poems, letters etc.), 'Mihr-i-Nimroz' (Volume I of the history of the Mughal dynasty), 'Dastanboo' (an account of certain events in Delhi during the mutiny) and 'Qati-Burhan' (criticism of the famous Persian lexicon 'Burhan-i-Qati') are some of his well-known in Persian.

Ghalib was a harbinger of the new school in Urdu prose and poetry. Although he could not completely cut himself off from his traditional moorings, it was he who showed his contemporary writers the new path. Urdu poetry, following in the footsteps of Persian poetry, had confined itself to imaginary themes of love, wine and unrealistic mysticism. Ghalib expanded its scope and horizon and introduced in it problems of man and his life, philosophy of religion and God and so many other things. It is a fact that the reform movement of the seventies of the last century in Urdu stemmed from his writings. In Persian, he was a meticulous follower of the classical poets of Iran. But here too his clever turn of idiom, logicality and incisive wit have introduced an element of freshness in his poetry. His Persian letters written in a simple and direct style contain not only a mine of biographical data but also throw a flood of light on the social conditions of his time. Ghalib's more important works are:

(1) His Urdu *Diwan* first published in 1841 and then, with additions, four times again during his life (last edition in Ghalib's life in 1863 with 1795 *bayts*), and numerous time after his death (*Diwan-i Ghalib*, ed. Dhakir Husayn, Berlin 1925 is an attractive pocket edition without notes; the last good edition is : *Diwan-i Urdu*, ed. and annotated by Imtiyaz 'Ali Arshi, 'Aligarh 1958);

(2) His Persian Kulliyyat, consisting of Kasidas, *ghazals*, short *mathnawis, kit'as*

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etc., first published in 1845 and then repeatedly, especially by Nawalkishore in Lucknow (1862, 1924 etc.);

(3) Various works in Persian prose included in his *Kulliyyat-i nathr* first published together by *Nawal-kishore* in Lucknow in 1868. They are: *Pandj gandj-i ahang* (a treatise on Persian grammar and stylistics), *Mihr-i nim-roz* (first part of a *Partavistan*, which was a history of the Mughals and the Mughal Empire, the second part of which never came out), and *Dastanbu* (an account of the Indian Mutiny as seen by Ghalib); (4) *Kati-i Burhan,* a critical work on the famous Persian Dictionary Burhan-i kati, first published in Lucknow in 1861-62, and then, with additions, in 1865-66 as *Dirafsh-i Kaviyant*;

(5) The two famous collections of letters in Urdu, the *ud-i Hindi* first published in 1868 (162 letters) in Meerut, and *Urdu-e-Mu'alla* (472 Letters) published only 19 days after his death, in March 1869 in Delhi; further letters, fragments in Persian and Urdu etc. were repeatedly published afterwards.

More that than Ghalib evolved Urdu into an effective medium suitable for modern poetry and prose. He did away with the highly involved expressions of erotic sentiments, stilled style and ornamental frills then in vogue in Urdu poetry. He gave Urdu language new dimensions and expressions. In this symbolical expression. Ghalib records the passing of an age, a way of life and his own nostalgia for happier times gone by. Three of Ghalib's gazals are given below:

Were there no ugliness, beauty could not shine
Bitter and sweet, beauty and ugliness are foilsand necessary opposites
By contrast setting off each other's worth; beauty with ugliness;
With evil good, with bitter sweet and with impure the pure
The golden verdure is spiring's verdigris, a foil to the mirror of its balmy breeze
Which sets off and reflects its loveliness.
Since sorrow follows joy
An autumn does the spring
Man must transcent the joys
Of earth, which sorrows bring.
Ill starred I am, but I thank God
Ill natured I am not
I bear no malice in my heart,
Our fate I grumble not.

Firaq Gorakhpuri, another great Urdu poet, comments on Ghalib's poetry and says "His poetry is thought-packed, fancies that broke through langage and escaped". There is the suggestive nature of his poetry. He strikes the Keynote and leaves the reader to make out the melody. After a long and painful illness Ghalib passed away on 5 February 1869:

Consumed by the agony of remembrance
The remembrance of night's festive company
The one remaining candle flickers and dies.

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Ghananand (1689 — 1739)

Ghananand, born in 1689, was an eminent poet and musician in the court of the Mughal emperor Muhammad Shah.

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Very little is known of Ghananand's personal life. A Kayastha by caste, he was employed in the court of the Mughal emperor Muhammad Shah as Mir Munshi (chief scribe). It is said that he was passionately in love with a dancing girl called Sujan. One day Sujan was giving a dance recital at the royal court. On being told by some courtiers that Ghananand was an accomplished musician, the emperor asked him to sing but under one pretext or another, Ghananand kept on evading his request. Ultimately, Sujan requested him to sing. He could not ignore Sujan's request. With his face turned towards Sujan and his back towards the emperor.

Ghananand enthralled the audience with his music. After the music was over and the emperor recovered from its charm, he was enraged at Ghananand's impertinence and banished him from the court. While leaving the court Ghananand asked Sujan to accompany him but she did not. He was so hurt by her deceit that he renounced worldly life, went to Vrindavan and became a devotee of Lord Krishna. He spent the rest of his life in intense devotion to the Lord till he was killed by the soldiers of Ahmad Shah Abdali in 1739.

Ghananand is an outstanding poet of the later medieval period called the Riti Kal of Hindi poetry (1650—1850). While the general trend of the Riti School is classical, Ghananand is a romanticist to the core. He is credited with the authorship of about forty works large and small. Their authenticity, however, is not beyond doubt.

In an age, when poetry had degenerated into verbosity, artificiality and ornamentation, Ghananand was one of a few exceptions who cared for sincerity of feeling and depth of emotion. There is a happy blending of ramanticism and mysticism in his poetry. As a poet known for the lucidity, suggestiveness and music of his language, he is unsurpassed among the poets of Brajbhasha with the sole exception of Surdas. He gave new dimensions to metaphor which lends a peculiar charm to his verses.

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Ghanashyama (1700 — 1750)

Ghanashyama born in 1700, was a versatile Prakrit writer of the 18th century.

Ghanashyama, who hailed from Maharashtra, was a versatile writer and Prakrit scholar of the 18th century. He was the son of Mahadeva and Kasi and grandson of Chaundaji Balaji. His was a family of literary aptitude. His tow wives, Sundari and Kamala, followed their husband in writing several Sanskrit commentaries, one being on *Viddhashalabhanjika*. He had two sons, Chandrashekhara and Govardhana, of whom the former wrote a Sanskrit commentary on his father's *Damaruka*, while the latter, who was blind from early years, wrote a commentary on Ghatakarpara's work. At the age of 29, Ghanshyama was appointed the minister of Tukoji I, the king of Tanjore.

At literary gem of his time, Ghanashyama authored in all 109 books, 64 in Sanskrit, 20 in Prakrit and 25 in local vernaculars. More important of these works are *Venkateshacharita* (a poem narrating the story of Lord Venkateshvara of Tirupati), Abodhakara (narrating the stories of Nala, Krishna and Harishchandra simulatneously), *Kalidushana* (a poem which can be read both in Sanskrit and Prakrit), *Prachandarahudaya* (an allegorical play, refuting the view put forth in the play *Sankalpasuryodaya* of Venkatanatha Vedantadeshika), *Damaruka* (a 'prahasana' which is a collection of select scenes), *Madana-sanjivana* (a 'bhana') and *Ananda-sundari* (a 'sattaka').

Of these creditable works, the most notable is the *Anandasundari*, a 'sattaka', contain-

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ing a 'garbhanataka' also which relates a love story in four acts. originally, a Sanskrit writer of repute, Ghanashyama wrote this work in Prakrit. The Prakrit used by him in this work is not so attractive as Sanskrit, but it is marked by his erudition as well as by the use of vernacular Marathi words. He is said to have written two other sattakas, namely *Vaikunthacharita* and *Navagrahacharita*, as also commentaries on the *Uttararamacharita* of Bhavabhuti, *Ramayanachampu* of Bhojadeva, *Shakuntala* of Kalidasa, *Venisamhara* of Bhattanarayana, *Dashakumaracharita* of Dandin, etc.

Ghanashyama was proud of his erudition and creative genius and called himself 'Maharashtrachudamani', literally the gem in the forehead of Maharashtra. He also assumed the title 'Kavi Kanthirava' and styled himself 'Sarvabhasha-kavi', i.e. a poet having mastery over all languages. He also considered himself equal to Rajashekhara (9th—10th centuries), author of *Karpuramanjari*, for having composed a 'sattaka' entirely in Prakrit.

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Gharpure, Jagannath Raghunath (1872 — 1962)

Jagannath Raghunath Gharpure, born in Nagpur in 1872, was a leading Marathi scholar, educationist and social reformer.

Jagannath Raghunath Gharpure was born in Nagpur on 24 June 1872, in a middle-class Chitpavan Brahmin family. His father, Raghunath Sakharam Gharpure, was a forest officer in the former Indore State.

Gharpure passed his Matriculation in 1890 from the Calcutta University and received higher education from the Baroda College, Deccan College, and Wilson College, Bombay. He was married to Laxmibai who came from the well-to-do Sane family of Limbagava (Satara). Among those who influenced Gharpure's mind deeply, the most important was his old Marathi teacher at Gwalior, Ravji Janardan Bhide.

He passed the LL.B. examination in 1900 and started practising law in Bombay. He visited London in 1936 to conduct an appeal before the Privy Council on behalf of his client Sardar Biwalkar of Thana and he won the case.

As a social reformer, he advocated the cause of women by emphasising widow-marriage and female education. He was a Sanskrit scholar but did not share the irrational religious convictions of many of that class. He was a rationalist and supported whatever was good, both in orthodoxy and in modernism. He was accommodating in temperament. He was a selfless social worker for over forty years and helped many men and women in distress by giving them financial or legal aid.

He was keenly, interested in education. He acted as Principle of the Maratha High School, Bombay, for some time. Mahatma Gandhi once taught for a while in the New Law Classes which Gharpure had started in 1903. Gharpure also founded the Dharmashatra Granthamala (1909) and the Indian Law Society (1923) which started the Poona Law College in 1924. He promoted the 'Dakshini Brahman Sahakari Sanstha' (1914) and thereafter the 'Dakshini Brahman Vidyaprasarak Sahakari Sanstha'.

He was connected with a number of institutions like the Senate of the Bombay University, the Advocates' Association of Western India, the Bharata Itihasa Samshodhaka Mandala, the Deccan Education Society, the Vaidik Samshodhana Mandala, the Bhandarkar Oriental Research Institute, the Maharashtra Sahitya Parishad, Mumbai Marathi Granthasangrahalaya, etc. He collected one lakh of ru-

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pees for the publication of a critical edition of the Mahabharata planned, and now completed, by the Bhandarkar Oriental Research Institute, Poona.

Being influenced by the writings of Gladstone, he sympathised with the Liberal School in India and lent support to its policy of adopting constitutional means to realize political ends. He was not a staunch opponent of the British empire and of India's connection with Britain. He had good relations with G.K. Gokhale, V.S. Srinivasa Shastri and other leaders of the Liberal party. But he did not take any active part in the Indian nationalist movement. In his economic views he advocated a policy of conciliation and better understanding in dealing with the labour problems.

Gharpure had written about 46 books on subjects like Hindu and Roman legal systems and Sanskrit law texts and also translated some Sanskrit works into English. He was respected by the people as a great Sanskrit scholar, a jurist, a rationalist and a selfless social worker. He died at the ripe old age of ninety in June 18, 1962.

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Ghatak, Pranotosh (1923 — 1970)

Pranotosh Ghatak, born at Chandernagore in Hooghly district in 1923, was an eminent Bengali writer and journalist.

Pranotosh Ghatak was born of a well-known family at Chandernagore, Hooghly district, on 24 May, 1923. His father, a successful business magnate, Bhabatosh Ghatak was engaged in the iron trade. His mother, Surama Devi, was from an aristocratic zamindar family. Bhabatosh in his childhood was tutored by Shri Upendranath Banerjee of the revolutionary 'Anusilan Samity'.

This association of his childhood awakened Bhabatosh's patriotic zeal and earned for him familarity with Dr. Bidhan Chandra Roy and Shri Atulya Ghosh. Later in life, he became an active worker of the Indian National Congress. The patriotic feelings of the fatherland and the refined charm and nobleness of the mother simultaneously influenced Pranotosh's character and his outlook on life.

Chandernagore where the childhood days of Pranotosh were spent was then a French Colony. Here the fleeing revolutionaries often took shelter to escape the clutches of the British authority. Very often these youngmen found loyal friends among the Ghataks, and their huge estate gave them ample place to take refuge in. Thus in Pranotosh's childhood his surrounding atmosphere was charged with patriotic forever which left a staunch imprint on his mind.

Once a high ranking British police officer, Charles Tegart, had come to his family home in search of a fugitive revolutionary. Through the brutality of the officer and the helpless yet heroic attitude of the captive youth. Pranotosh for the first time realized the nature of British Raj in India and his youngmind was fired with the feelings of nationalism.

With the success in business Bhabatosh left Chandernagore to settle in the respectable area of North Calcutta. In Calcutta, Pranotosh's formal education started. In 1939, he appeared in Matriculation from Town School and then joined Presidency College for I.A. (1941) and B.A. (1943). Though not striking as a student, from an early age he enjoyed the literary aspects of his curriculum, literature, English or Bengali an particular, attracted him.

While studying in Presidency College his writings were published in different magazines and journals. When he joined the Calcutta University for M.A. (Bengali) he was acquainted with students who in later life were successful in literary careers. Many of them in their autobiographies and

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memoirs have mentioned that Pranotosh's advice and criticism of their works during their student life helped them to a great extent.

Along with his love for literature Pranotosh had an unusual talent for painting from an early age. In his childhood his conservative family discouraged his attempts to draw and paint for this was, in their opinion, a sure evidence of the decline in moral standard. So far the boy contented himself drawing on the terrace with a piece of chorcoal avoiding the eagle eyes of the guardians. In later life too this talent and interest in art persisted though he did not receive any formal guidance in this field.

While studying M.A. in 1944, he was married to the daughter of Satish Chandra Mukherjee, the owner and editor of the *Basumati* daily and monthly. With the untimely death of both Satish Chandra and his promising son Ram Chandra the Basumati Sahitya Mandir' was passing through a time of flux. So Pranotosh joined the institution leaving his studies and in journalism he found a career dear to his heart. From that time onwards he remained a faithful worker of the *Basumati* and the progress of the institution and its publications remained his lifelong aim.

He had joined as the editor of the literary section of the daily paper and later became the editor of the monthly magazine. Under him the monthly was mordernized and along with being a literary magazine it also began to encompass science, politics, sports within its scope. The magazine thus became one of the most popular and prestigious Bengali monthlies.

As an editor he was successful because of the inherent qualities of his personality. His softspoken polite behaviours and unassuming attitude endeared him to all with whom he came in contact. He was always ready to publish works of new writers and artists. Many of today's well-known writers, artists and photographers had been introduced through *Mashik Basumati* during his editorship.

In editing, he had original ideas and often published features which were not attempted before. The Golden Jubilee issue of the *Dainik Basumati* and the Silver Jubilee issue of the *Mashik Basumatii* were published under his editorship and such publications were totally new in the Bengali literary field.

His work as Editor absorbing though did not mean lessening of his ardour for ventures in creatives literature. He was very much interested in the history specially of Bengal. The historical novel was popularized by his efforts. His 'Rajaye Rajaye', 'Akash Patal', 'Tinpurush' were very popular at that time. Apart from novels and short stories he also wrote 'Kolkatar Pathghat'—a history of the different roads of Calcutta and 'Ratnamala', a collection of Bengali synonyms. On 21 July, 1970, he left this world at a young age of 48 leaving behind his unfinished works and without fulfilling the promise he had evinced as a journalist and a writer.

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Ghatak, Ritwik (1925 — 1976)

Ritwik Ghatak, born in Dhaka in 1925, was one of the outstanding personalities in modern Indian cinema.

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Born on November 4, 1925 at Dhaka (now in Bangladesh), Ritwik Ghatak had his early education there. He received his B.A. degree from Rajshahi College, Rajshahi. For serious spectatores, the oeuvre of Ghatak remains perhaps the most absorbing in modern Indian cinema. He subjected the foibles of his times to an irony that continues to give his films freshness.

Ghatak's Ajantrik' (1958) first earned him fame. It expresses Vimal's passion for his car. The perspective is conspicuous and comes to share his moods, with townspeople ceaselessly eager to make fun of his eccentricity.

Next came another brilliant film 'Meghe Dhaka Tara' (1960), followed by 'Subarnarekha' (1952; released in 1965). Nita, the central character of 'Meghe Dhaka Tara', for some obvious social commitments, cannot marry. She has to provide for her poor family. Her responsibilities increase when her father loses his legs. Eventually, every member of Nita's family achieves what he or she wishes. But Nita's sacrifice and selfless devotion go unnoticed. So, in a fit of depression, she kills herself. Yet even in her final moments she longs to live. This film, with its eerie artistic insights would doubtless have been impossible in India before Ghatak.

Ghatak's candour and perceptiveness are manifest in almost all the films he produced. His deep human feeling and sense of liberation transcend mere celluloid. 'Subarnarekha' ranges from the childhood of Sita to her death, against the background of our nationalist struggle. Ghatak deprecates and distorts the historical role of the nationalist movement.

On Wednesday, 18 February, 1970, Ghatak said in Calcutta : 'Gandhiji was responsible for the partition of the country and all the miseries it brought to thousands of people'. But objections were raised to the award of *Padmasri* to him, Ghatak declared that he had 'uttered those words at a time when he was mentally ill.'

Ghatak then made 'Titas Ekti Nadir Nama' (1973), for which he was chosen best director by the Bangladesh Cine Journalists Association. Next year he completed 'Jukti, Takko ar Gappo' (1974). The film is, perhaps, symbolic of his cruelly truncated life-pattern. By all indications, he looked as though he had settled down to film-making. Ghatak died on 7 February, 1976. He was not even 51 then.

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Ghate, Vitthal Dattatreya (1895 — 1978)

V. A. Ghate, born at Ghoshpuri village in Ahmadnagar district in 1895, was well-known Marathi writer, poet and educationist. His writings are a pleasant combination of his many qualities and reflect an endearing personality.

Vitthalrao Dattatreya Ghate was a well-known poet, authobiographer, essayist, historian and educational administrator. He was born at Ghospuri in Ahmedanagar district, in a socially progressive family. His grandfather, Kondo Ranoji, was a member of the Prarthana Samaj Hindu reformist movement, modelled on Rammohun Roy's Brahmo Samaj. The family discarded idol-worship from 1870. Ghate's father, Datta, was the famous Marathi poet, who died when he was only 23. Datta became very friendly with celebrated Marathi poet Rev. N.V. Tilak. Ghate was first educated at Nagar. His grandfather, could not survive for long his only son's death and the family had to shift to Indore where a cousin supported them. On the way to Indore at Baroda Ghate chanced upon another

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celebrated Marathi poet Madhav Julian and a lifelong intimate friendship developed.

These poetic influences particularly of other celebrated poets—B.R. Tambe and Chandra Shekhar and education at Holkar College at Indore moulded Ghate's mind. He obtained M.A. degree from Allahabad in 1918 and immediately secured the job of education-inspector at Gwalior, where he spent the next four years. Thereafter, he entered the education department of Bombay Presidency as Assistant Deputy Inspector, and while in service, obtained degrees and diplomas in education from Bombay and London Universities.

He worked in various capacities and finally retired as Deputy Director of Public Instruction in 1950. In the field of education Ghate introduced a new era in writing textbooks for schools. He dramatised Maratha history in *Natyaroop Maharashtra* (1926) and familiarised school children with human geography of the whole world in *Nana Deshatil* (1927), *Nana Lok* (1933) an excellent book which ran into many editions in Hindi and Gujarati too.

His *Marathyanchya Ghoshti* (1927) a small book in Maratha history for the primary school, was withdrawn owing to communal politics and again prescribed much later after slight revisions. In collaboration with P.K. Atre and others he changed the trend of Marathi language text booksthrough *Navyug Wachan Mala, Sahitya Parichaya* ,and *Gadya Vaibhav series*. History was his forte and he wrote *Teaching of History* (1938) and *Itihasa Shastra ani Kala* (1950).

His detailed reflections on basic education, language teaching, various other educational problems and issues as reflected in his autobiography are valuable. Ghate was one of the seven members of the famous Ravi Kiran Mandal (a club of 7 poets) and initially published his poems under the pseudonym Madhukar; *Madhu-Madhav* (1924) is a joint publication with poet Madhav Julian on whom Ghate was an authority. But he is better known for his pen-portraits *Kahi Mhatare Va Ek Mhatari*, 1939; *Pandhare Kes Hirvi mane*, (1959) and reflective essays (Monogate, 1966; Vicharvilasite 1973) which have established his position as an eminent literature.

His personality was enriched by his experiences in professional capacities not only in Maharashtra, but also in north and central India Malwa, Karnatak, Gujarat and U.K. The width and depth of his aesthetic sensibilities is evident in all his writings. Acutely aware of the social problems of the day yet he has been basically an aesthete, who loved life, literature and history.

His liberal attitude and approach, with wide horizons and tremendous interest in all areas of life and art, a keen connoisseur of the best in life, his writings are a pleasant combination of his many qualities and reflect an endearing personality. He presided over the Marathi Literary Conference in 1953 at Ahmedabad. He has written for the pleasure of writing.

His dramatic efforts at a late stage in life *Yashwantrao Holkar*, (1962). *Baji Va Daddy* (1964), Tambade Phutle, (1969) were not much of a success. But his autobiography *Divas Ase Hote*, (1961) as not only a good piece of literature , with moving accounts of those near and dear to him but also a useful source for students of twentieth century Maharashtra, particularly for an indepth understanding of the non-Brahman movement. Though a Maratha by caste he had close friendship and intimate relationship with people from all castes, communities and creeds.

In Pune, he had already become a member of Ravikiran Mandal, the famous group of poets, and published his lyrics under the penname Balkavi madhukar. They show a delicacy of feeling and facility in composition, Collections of character-sketches, essays, historical drama, short stories and an autobiography followed. He presided over the Marathi Literary

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Conference in 1953 and in his presidential address, stressed interlingual relationship.

Ghate was a romantic and sociable person who cultivated a wide circle of friends. He admired off-beat, eccentric characters, pleasure seekers, who made a virtue of their vices. Even a minor worthy as his barber merits his appeciative attention. They inspired him to write interesting character-sketches and biographical come's which are his forte. Particularly memorable is his extremely discerning and sympathetic character-sketch of Hirabai Pednekar, a cultured courtesan, who was patronized by notable men of letters of the day.

In her old age she had to lead a cheerless life in a small village, without music or literature which she loved. In his essay 'On the threshold of 80'. Ghate writes about his love of the good things of life, his agnosticism and his fondness for the world of forms, sentiments and smells, which he cherished throughout his life.

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Ghayal, Amrit (1915 —)

Amritlal Laljee Bhatt, born in 1915, is an eminent Gujarati poet and ghazal composer.

Amritlal Laljee Bhatt, better known as Amrit Ghayal, is an eminent Gujarati ghazal composer. After passing Matriculation Examination, he joined the State P.W.D. as an accountant from which post he retired in 1973. From 1938 to 1948, he was a personal secretary to the then Prince of Pajod, a small princely state of Saurashtra. The prince was a keen lover of poetry. Amrit Ghayal, who himself was a good scholar of Urdu and Persian poetry, soon started writing ghazals in Gujarati and flourished into an outstanding ghazal poet of Gujarati by 1940.

His first collection of poems *Shula ane shamanam*, (Thorns and dreams) published in 1954, made him known as an eminent ghazal-poet. It was followed by two more collections, namely *Ranga* (colour, 1960) and *Roop* (Beauty, 1967). His recent collections include *Jhamya* and *Agni* (both 1982).

Amrit Ghayal's ghazals are notewrothy for their earthiness, gusto, primitive force and free and frank style. They show wide romantic moods and experiences, and zest for life, appreciation of natural beauty, complaints as well as prayers to the Almighty.

His ghazals bear the stamp of a poet, who is out to challenge everything which he finds unjust. He puts old symbols into new use. He selects his words, phrases and idioms mostly from day-to-day life. He also cleverly blends colloquial words of the folk language of Saurashtra in his ghazals which give them local colour and flavour.

His ghazals sometimes reflect Sufi sentiments, and are characterised by an inner joy or delight, 'masti'. He has also written numerous nazms, rubais and qataas i.e. muktakas.

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Ghaznavi, Abdul Halim (1876 — 1953)

Abdul Halim Ghaznavi, born at Tangail in the District of Mymensingh in 1876, was a true patriot, a great industrialist and an eminent educationist.

Sir Abdul Halim Ghaznavi was born on 11 November 1876 at Tangail in the District of Mymensingh in East Bengal, now in Bangladesh. He came of a rich Muslim landlord and merchant family. The name of his father was Abdul Hakim Khan Ghaznavi. Abdul Halim married Mariam Khatoon in 1896, but the couple had no children. Mariam Khatoon predeceased her husband. Abdul Halim spent the best part of his life in Calcutta. Only a few years before his death he went to Tangail (then in East Pakistan) and lived there till his death on 18 June 1953. He was educated in the City College School and St. Xavier's College, Calcutta, and all his public life and business career was in Calcutta.

Abdul Halim Ghaznavi was drawn into nationalist politics from the beginning of the 20th century. He was a devoted disciple of Surendranath Banerjee who inspired him to join politics. He was closely connected with all the leading politicians and public figures of the time, including Abdul Rasul, Liaqat Hossain, Ismail Chaudhury, Ananda Chandra Roy, Aswini Kumar Datta, Krishna Kumar Mitra, Satish Chandra Mukherjee, Bipin Chandra Pal, Bhupendra Nath Bose, Motilal Ghosh, Raja Subodh Chandra Mallick, Jogesh Chandra Chowdhury and others. Being a liberal nationalist, Abdul Halim joined the Indian National Congress and attended the Benares Session of the Congress in 1905 where he delivered a speech on the Governmental repressive measures in Bengal. He took a leading part in the anti-partition agitation in Bengal in 1905—06. He attended a big meeting in Dacca in the Jagannath College campus on 27 August 1905 to protest against the partition. He also participated in a similar meeting in Calcutta on 16 October 1905.

On the same day he took part in the laying of the foundation-stone of the Federation Hall in Upper Circular Road, Calcutta, to symbolise the unity of the two Bengals. He attended the Provincial Conference held at Barisal on 14 and 15 April 1906. Abdul Rasul was the President of the Conference. As he could not read out his Address due to illness, Abdul Halim read out the Presidential Address. Abdul Halim also joined the historic procession in the Barisal town.

The Government tried to break the Conference but failed. To popularise Swadeshi goods Abdul Halim started a big emporium named 'The United Bengal Stores' in Calcutta, at the junction of Bowbazar and Lalbazar Streets. He cheerfully suffered heavy losses, but he had the satisfaction to do something for the Swadeshi Movement. He attended the Surat Session of the Congress in 1907, but after the historic split he left the organisation and remained a non-party liberal for the rest of his life.

He was also a member of the Bengal Mahommedan Association and presided over the Muslim Conference at Cawnpore in 1929. He was, however, not communal in his political views and never joined hands with the Muslim League. As a member of the Indian legislative Assembly from 1926 to 1945, he took aprominent part in many debates in that house. He was also a delegate to all the three Round Table Conferences in London.

On account of his liberal and non-partisan views, Abdul Halim was appointed by the Government to many official Commitees, such

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as the Burma Saperation Committee (1930), The Franchise Committee, (1930), the Minorities Committee (1930-32), the Federal Finance Committee (1932), the Consultative Committee (1933), the Railway Standing Finance Committee (1927-32), the Public Accounts Committee (1933), the Joint Parliamentary Committee (1933) and the Reserve Bank Committee (1933). He was also appointed a member of the Advisory Board to the Indian Deligation sent to the World Economic Conference in 1933.

Abdul Halim served as Sheriff of Calcutta in 1934-35. He was the Honorary Secretary ,Calcutta Jubilee Celebration Committee, and Vice-President of the Bengal Provincial Committee set up for the Silver Jubilee Celebration of the reign of George V. He was Knighted in 1935. Abdul Halim was a member of the courts of the Dacca and Aligarh Muslim Universities. He was also a Fellow of Calcutta University. He was a member of City College Governing Body. In 1948 he had provided in the Trust Deed of his personal property the annual award of two silver medals in the City College School, Calcutta.

Abdul Halim Ghaznavi was also a leading merchant of Calcutta. He was the President of the Muslim Chamber of Commerce in 1939-40 and of the Indian Chamber of Commerce in 1945-46. He was also a Director of several companies. For a number of years he was the Chairman of the India Steamship Company and played an important part in the growth of the shipbuilding industry in this country.

Abdul Halim was a liberal-minded moderate politician. He always kept himself aloof from communal politics and was honest in his convictions. He successfully combined business and politics and his services for the economic development of the country will be gratefully acknowledged by all. He was a true patriot, a great industrialist and an eminent educationist.

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Gheevarghese, Mar Ivonios (1882 — 1953)

Gheevarghese Mar Ivanios, born at the Mavelikara in Kerala in 1882, was the founder of the Reunion Movement in India and archbishop of Trivandrum.

Gheevarghese Mar Ivanios, Archbishop of Trivandrum, known as the 'New man of the East' and the founder of the Reunion Movement in India, was born on 21 September, 1882 at the Mavelikara, Kerala. He was the eldest son of Thomas and Anna Panikkar, God fearing parents belonging to a well-to-do family in the Syrian Orthodox Church. A few days after his birth, on 4 October, he received baptism and confirmation and assumed the name of Gheevarghese Panikkar. Early education being completed in his own native place, Gheevarghese began his high school studies in Mar Dinysius Seminary at Kottayam, Kerala.

On 20 September, 1898, he received minor orders. When he completed his high school studies, he joined the Christian College, Madras in 1906 and obtained a Master's Degree. Gheevarghese was ordained a priest on 15 September, 1908 by the Metropolitan Mar Dionysius Vattasseril at Parumala Seminary near Tiruvalla. Father Gheevarghese began his career as a Principal in the M.D. Seminary High School at Kottayam, where he continued until 1913. Then he resigned from the post and became a Professor in Serampore College near Calcutta.

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His life in Serampore was a time of preparation to fulfil his long cherished desire to lead a religious life in a monastery. There he was attracted by the writings of the Eastern Fathers like Sts. Basil, Pachomius, Chrisostom, etc., who were the great liminaries of the early monastic world. Realising that there is nothing more sublime than union with God in this valley of tears, Gheevarghese retired from Serampore College in 1919 and came to the jungles of Perunad, Ranni, with some of his friends, and imitating the Indian monastic traditions, began a strict religious life that became known as the 'Order of the Imitation of Christ' or simple 'Bethany Ashram'. He lived eleven long years in that wilderness until he entered into union with the Catholic Church in 1930.

According to the decision of the Episcopal Synod of the Malankara Orthodox Church. 'Abun' Gheevarghese was consecrated bishop of Bethany with the title Mar Ivanios on 1 May, 1925. His episcopal dignity gave an additional stimulus to his zest for monasticism. Guided by the devine providence, he worked there for a thorough spiritual renewal in the Church, which lost most of its spiritual strength due to repeated divisions and mutual quarrels.

With the specific object of continuing the redemptive work of Christ and to offer spiritual service to the people, particularly among the women folk, Mar Ivanios founded a religious congregation for women, known as the 'Sisters of the Imitation of Christ' or simply 'Bethany Sisters'. This was the first religious congregation for women in the Syrian Church of Malabar.

The Syrian Christian community in India, that took its origin form the Apostle St. Thomas, remained united one in faith untill 1653, when a great number of Syrians separated themselves, due to the unfortunate events with far reaching and lasting effects in the Christian history of India. From the very outset of the seperation several efforts for re-union with the Mother Church were made, but it was only in 1930 under the leadership of Mar Ivanios an organic re-union became possible, which gave rise to the existence of a Malankara Catholic community in the Universal Church.

After the historic re-union in 1930 Mar Ivanios visited Pope Pius XI in Rome in May 1932, who conferred on him the Sacred Pallium and made him the Archbishop of Trivandrum. The Syro-Malankara hierarchy formally came into being with the Apostolic Constitution, 'Christo Pastorum Principi' of 11 June, 1932 Mar Ivanios guided the Re-union Movement for the more than twenty-three years and governed the Malankara hierarchy, which at present consists of three dioceses with about three lakhs of people.

Mar Ivanios' gigantic physique, keen and vigilant face with a luxuriant beard and energetic personality, made him the cynosure of the people. Yet any one who tries to spot out the secret of the success of life and mission of Mar Ivanios will not fail to find out that it was his deep spirituality of unshakeable faith in God, absolute surrender to Christ and complete openness to His spirit. It is his sanctity and asceticism, inflexible determination and unshakeable courage, that finally paved the way for his reunion with the Catholic Church.

Mar Ivanios' literary activities, started in 1905, covering a period of five decades. During this time he wrote many books, periodical articles and booklets in English and Malayalam. Realising the need for the establishment of a press for the progress of the evangelisation, Mar Ivanios bought a printing machine and published a large number of devotional books and pamphlets, and through its instrumentality, he tried to disseminate sound Christian literature in the mother tongue.

Mar Ivanios, as a man endowed with rare and sterling qualities both of mind and heart, might have contributed much to the Catholic literature in India, but his time and labour were occupied with the building up of his community. Mar Ivanios died on 15 July, 1953 and in the history of the Indian Church, his name is

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written in golden letters as well as in the book of Saints in heaven.

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Ghias Ahmed Gaddi (20th Century)

Ghias Ahmed Gaddi was an eminent urdu poet and writer.

Ghias Ahmed Gaddi was born in the early twenties. His ancestors were, as his surname suggests, once shepherds who used to herd the cattle at the pastures in the countryside of Bihar. *Baba log*, a selection made by him from the lot of his earlier short stories, does make one think of their author as an affectionate old shepherd sitting with his cheek resting on his staff and watching his goats and sheep instinctively while they are grazing and gambolling. From these stories the younger Gaddi may appear to be like a simple and almost credulous old man of his stories, who cherished the tenets of faith with enthusiastic piety.

By the puzzling confusion the good old shepherd witnessed in the surrounding life in the seventies, suddenly jerked him into a new awareness. All that had seemed so good now gave him an uneasy feeling of a rather wicked design and whatever he has dubbed wicked, now appeared to contain adequate moral justification. He found that this herd of human beings had since transgressed the marked boundary of their instinctive responsiveness. And, holding the new perspective in his uncertain eyes, he set to writing his new stories.

The publication of *Parinde pakarne wali gari* (The carriage for cagelings) started a new phase of his art which provided a medium for his characters to express their tensions, independent of a popular moral code. Although jarred by digressions, Parinde points to its author's ampler approach to show how the human choice for freedom and joy is too limited to deserve uncharitable judgement.

From amongst his later stories, 'Akh-Thoo' is another attempt of Gaddi to involve himself in present realities and, through the sufferings of a goat, to warn those in power of the distastefulness and disgust in the act of killing the innocent. In *Doob janewala sooraj* (The setting sun), also of the later period and reminiscent of his boyhood, he turns to the familiar rustic paths to narrate with dramatic ease and evenness, the futility of helpless filial striving in an unsympathetic environment. The story illustrates how, when really authentic, Gaddi can work his spell unfailingly.

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Ghiyath al-Din Tughlk I (Reigned 1320 — 1325)

Ghiyath al-Din Tughluk I, popularly known as Ghazi Malik, was founder of the Tughlak dynasty in India who ruled from 1320 to 1325.

Ghiyath al-Din Tughluk I (Ghazi Malik) founder of the Tughlak dynasty and ruler of India from 1320 to 1325, was by origin a Karawna Turk and an immigrant from Khurasan, who took service under the Khaldjis. In 1305, he was appointed governor of Dipalpur in the Punjab, and as warden of the marches he held the Mongols, at bay for fifteen years, conducting annual raids against them in the Kabul and Ghazna areas.

The prestige thus gained was his main asset when he rose against Khusraw Khan, a

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Khaldji general of low-caste Hindu Parwari origin, who had massacred the last Khaldji ruler, Kutb al-Din Mubarak (1316—1320) and all the Khaldji princes, seized the throne, apostatized from Islam and began a reign of terror in Dihli. Most of the Muslim governors had accepted Khusraw Khan's rule passively, probably owing to the lack of reliable intelligence from Dihli. Ghazi Malik addressed his *da'wa of djihad* to only six governors of western India, of whom one joined him, two who refused to join were murdered by their own troops, while another who promised to help was restored to authority by his formerly rebellious troops.

The Tughluk revolution was therefore the work of the rank and file of the Muslim army, rather than of the Muslim ruling elite. Three decisive victories ending in the capture and execution of Khusraw Khan left Ghazi Malik the undisputed master of the Sultanate. Despite his refusal, he was raised to the throne by the *idjma* of the nobles, as the defender and restorer of Islamic power in India against the double challenge of Mongol threat and Hindu subversion. He assumed the title Ghiyath al-Din.

Contemporary Muslim historiography eulogises him as the saviours of Islam in India, and Barani presents him as the ideal sultan who combined a heroic role with personal virtues of continence, chastity and piety. The hagiographical tradition is much less complimentary owing to the Sultan's differences with the Cishti mystic Nizam al-Din Awliya on two points: acceptance by the latter of a large gift of money from Khusraw Khan, which he was unable to restore to the treasury when called upon; and the practice of the Cishtiyya to listen to music (*sama*). To settle the second point the Sultan convened a great congress of 'ulama' and Sufis, and finally imposed some restriction on the sama of the heterdox Sufis, without interfering with the practices of the Cishti leader. Anecdotes of subsequent bitterness seem to be later apocryphal legends connected with the death of Ghiyath al-Din which found their way from later hagiographical writings like those of Djamali into the serious historical works of Firishta and others; they are not traceable either in contemporary chronicles or near-contempoary hagiographies like Hamid Kalandar's *Khayr al-majlis*.

Administratively Ghiyath al-Din's first problem was to restore the economy of the state after its upheaval and thorough fiscal chaos under Khusraw Khan. He had to resort to a policy of confiscation of jagirs granted by his reckless predecessors, and to the more unpopular measures of appropriating older land-grants and army pensions. His taxation policy, which affected mainly the Hindu agricultural and land-owning classes, was to strike a *via media*, denying them opportunities of accumulation of wealth which might lead to rebellion, but granting them security of subsistence to enable them to pursue their husbandry.

Between 1322, and 1323, consolidation and expansion of the Sultanate was effected by this son Djawna Khan (also known as Ulugh Khan, later Sultan Muhammad b. Tughluk), who re-subjugated the rebellious Kakatiya radja Prataparuraveda II of Warangal after an initial reverse; annexed the Pandya Hindu kingdom of Madure (Ma'bar); invaded Djadjnagar and made incursions into the independent Hindu principality of Orissa.

Ghiyath al-Din personally led an expedition intervening in the civil war in Bengal, which was partly annexed to the sultanate and partly placed under a vassal ruler Nasir al-Din. During his five years' rule Ghiyath al-Din had thus consolidated the sultanate and extended its borders considerably beyond the Khaldji frontiers.

On his way back from Bengal in 1325 Ghiyath al-Din was crushed to death under the roof of a wooden pavilion constructed hastily upon the orders of his son Djawna Khan, which collapsed during an elephant parade after a banquet. Djawna has been accused of parricide by two near-contemporary chroniclers, Ibn Battuta and 'Isami, both with strong prejudices against

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him. Other historians of the age, Barani and Yahya b. Ahmad Sarhindi, make no such accusation. Sir Wolseley Haig's theory of the involvement of Nizam al-Din Awliya in this alledge intrigue seems to be far-fetched.

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Ghiyath al-Din Tughluk Shah II (Reigned 1388 — 1389)

The reign of Ghiyath al-din Tughluk II marks the acceleration of chaos and civil strife in which the Delhi Sultanate rapidly disintegrated.

Ghiyath al-Din Tughluk Shah II Ibn Fath Khan Ibn Sultan Firuz Shah Tughluk (1388—1389) succeeded to his grandfathers' throne according to his will, superseding a number of relatives. This led to the internecine dynastic wars which led to the decline, and finally the overthrow of the Tughluk dynasty.

The Sultan's inexperience, his love of pleasure and his tactlessness in imprisoning his own brother Salar Khan led to the revolt of his nephew Abu Bakr son of Zafar Khan, who defeated and killed him with the aid of the *wazir* Rukn al-Din Canda.

The reign of Ghiyath al-din Tughluk II marks the acceleration of chaos and civil strife in which the Delhi Sultanate rapidly disintegrated: a process which also marks the provincialization of Muslim culture in India during the 9th/15th century.

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Ghorpade, Narayanrao Govindrao (1870 — 1943)

Narayanrao, born at Karkamb in Sholapur district in 1870, was a patron of learning and highly respected for his character and generosity.

Narayanrao Govindrao Ghorpade (alias Shrimant Babasaheb) of Ichalkaranji was a jagirdar in the Princely State of Kolhapur. It was a small jagir of 78 villages with an annual revenue of three and a half lakhs of rupees only. But he was amongst the few enlightened rulers of his time; he was a patron of learning and was highly respected for his character and his generosity not only by his subjects but also by the people in the rest of Maharashtra.

Narayanrao was born in 1870 at Karkamb in Sholapur district in Maharashtrian Brahmin family, and his father's name was Laxman Joshi. After his adoption in 1876 by Govindrao, jagirdar of Ichalkaranji, Narayanrao started his education at Kolhapur and passed the Matriculation examination in 1888. Subsequently, he pursued his studies at the Elphistone College in Bombay where he came under the influence of Professor Wordsworth.

In 1885, he was married to Gangabai alias Maisaheb, daughter for Mohaniraj Paranjpe of Ahmednagar. Having had no issue, he adopted his brother's son and named him Vyankatrao. The latter had one son and two daughters, Vyankatrao died in 1924 and his son also died in 1929. Once again the absence of a direct successor led Babasaheb to search for a new adoption and this involved him in some controversy and consequent mental worry.

An ancestor of Babsaheb, Naro Mahadeo Joshi, first came to Kolhapur in the early seventeenth century and took to a military career under his master, Sardar Ghorpade. Considerations of gratitude led him to accept his master's family name. In cause of time the Ghorpades came to be related to the Peshwas of Chhatrapati Shahu of Satara who bestowed his favours upon them.

But the subsequent controversies between the two Chhatrapatis of Satara and Kolhapur placed the Ghorpade family in an unenviable position. in later times, under British Rule, the Brahmin and Non-Brahmin controversy further added to the feelings of estrangement between Kolhapur and Ichalkaranji. Being a jagirdar, Babasahed had very limited powers and had ever to depend upon Kolhapur for the settlement of various issues. Babasaheb faced all his troubles with commendable dignity and restraint which always marked his behaviour.

In 1897, he became a member of the Legislative Council of Bombay, representing the Deccan Sardars, and interested himself in many public affairs. He abolished untouchability in his jagir and introduced several other social reforms. He visited England and wrote a book, 'Impressions of British Life and Character'. He encouraged textile industry, and patronised art and classical music.

To help young students to go abroad for higher education, he started the Ichalkaranji Education Fund and gave loan scholarships worth two and a half lakhs of rupees. He loved to move among the literary circles in Poona, and helped the Bharat Itihas Samshodhak Mandal and the Sahitya Parishad. He was the Vice-President of the Bhandarkar Oriental Research Institute and of the Deccan Education Society. The Golden Jubilee of his administration was celebrated in 1942, when he received voluntary expressions of gratitude and compliments from all over Maharashtra.

Shriman Babasaheb will ever be remembered as a typical Sardar, a man of character, always maintaining the dignity of his position and zealously working for the uplift of the society in spite of the limitations of his position of being a jagirdar under a none-too-friendly State.

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Ghosal, Janaki Nath (1840 — 1913)

Janaki Nath Ghosal, born at Jayrampore in Nadia district in 1840, occupied a unique position in the history of the national movement.

Janaki Nath Ghosal was born in 1840 at Jayrampore in Nadia district of Bengal in a well-to-do Brahmin Zamindar family. His father was Joy Chandra Ghosal.

He had his early education in Krishnagar Collegiate School and krishnagar College. He was most influenced by the writings of Devendra Nath Tagore and Ram Mohan Roy. In 1867, he married the accomplished Swarnakumari Devi, daughter of Devendra Nath Tagore and sister of Rabindra Nath Tagore.

Among his close friends were well-known figures of the *Adi Brahmo Samaj* and the Indian National Congress, such as Ramtanu Lahiri, Radhika Prasanna Mukherjee, Rajnarayan Basu, Kali Charan Ghosh, Ambika Charan Mazumdar, Iswar Chandra Vidyasagar, W.C. Bonnerjee and others. Janaki Nath went to England to study for the Bar but came back in 1880 (to attend to family affairs) without completing the course.

He was closely associated with A.O. Hume and was one of the organisers of the Indian National Congress. A firm advocate of the constitutional method, he attended all the sessions of the Indian National Congress held at various places of the country from 1885 to 1911. He joined the Partition movement, attended meetings and processions and encouraged people to buy Swadeshi goods. In 1890, in Calcutta session of the Congress, he became Secretary of its Reception Committee. He was a member of the A.I.C.C. in 1901 and 1911.

In the history of the national movement, he occupied a unique position. It has been aptly said that if Hume was the father of the Congress, Ghosal was its mother. He was the right-hand man of the Congress President, "he was the President's Encyclopedia, his authority, his mainstay, his backbone, his adviser, his high priest".

A Zamindar, a merchant, a mill-owner, a Deputy Magistrate for some time, a Municipal Commissioner for many years, a Trustee of the Adi Brahmo Samaj, Secretary of the Bethune College, an Honorary Magistrate and the author of a book entitled 'Celebrated Trials in India', Janaki Nath Ghosal had amiable and perfect manners. But he did not hesitate to show his annoyance with the Government when the occasion arose, as when he left the Calcutta Municipality with 27 other Commissioners, protesting against the Mackenzie Bill of 1898. He did not believe in the caste-system and untouchability, and was in favour of women's emancipation. He was the editor of *the Indian Union* (published from Allahabad) for some years.

Although Janaki Nath Ghosal was greatly influenced by Devendra Nath Tagore and was closely connected with the Adi Brahmo Samaj, he was never converted to Brahmoism because he believed that there was no difference between Hinduism and Brahmoism. He was also influenced by Madame Blavatsky and became a member of the Theosophical Society. *The Bengalee* wrote of him: "Though he never took any active part in the public utterances of the Congress, he was the repository of its traditions and of its written and unwritten laws."

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Ghosal, Saradindu Mohan (1898 — 1975)

Saradindu Mohan Ghosal, born in Calcutta in 1898, was an eminent physician and generous doner for revival of Bengali culture. He was a man of poise and judgement, free of prejudices of bias.

Saradindu Mohan Ghosal was born in September, 1898 in a middle-class Brahmo family of Calcutta. Father Harimohan, following the eldest brother Kasichandra joined Brahmo Samaj and moved to Calcutta from their home in Dacca District. Later, he became a Brohmo Mission-worker occasionally serving as school-teacher. Intelligent, generous, adept in vocal and instrumental music he died untimely at Cuttack where he had settled.

Saradindu's mother Indubala, prudent, hard-working with accomplishments mostly earned from tuition, music classes and managing labour cases. Of her children Saradindu, second son, was the brightest.

Saradindu's education starting in a primary school at Baniban in Howrah District progressed at Cuttack where the family had shifted. A bright boy with interest in all healthy activities he passed the Matriculation Examination creditably in 1915 and entered Ravenshaw College, Cuttack. There too he maintained his reputation in spheres, academic and extra-curricular. Prior to his joining college his father had died. He then took up odd jobs, time permitting, such as of a shop-boy, mild-vendor and even of a rickshaw-puller to his widowed mother for contributing to family earning. Nevertheless his position in I.Sc. examination was high.

Encouraged by mother he joined Calcutta Medical College and soon became prominent in class and outside, securing scholarships and distinctions and at the same time reaching the semi-finals of Bengal Tennis Championship—an achievement for a student. His keen interest in extra-curricular activities notwithstanding, he passed out of the Medical College creditably in 1923. Academic proficiency and reputation as tennis-player secured him appointment in Bihar Medical Service. He joined Patna Medical College as Demonstrator in Anatomy in 1925.

He married in 1924 a sister of Professor Prasanta Chandra Mahalanobis and their only issue a son is well placed in life.

Soon after joining Patna Medical College he left for U.K. and secured M.R.C.P. from Edinburgh and London in six months—an outstanding performance. Back home he became Lecturer in Medicine. He retired as Head of the Department with enviable reputation. As a teacher, he was correct in learning and punctual at work. His lucid presentation with appropriate anecdotes thrown in fascinated listeners. His bedside manners were impressive. Repeaters and students interested in hobbies attracted him. Sense of humour and bonhomie made him popular.

A discerning and cheerful physician Ghosal's diagnostic ability was almost uncanny and prescriptions often inexpensive but effective. His method of examining some types of pathological samples earned amusing nomenclature. His handling of affluent psychosomatic patients nursing illusive disorders was interesting.

Having endured difficulties during his early life Ghosal felt for the distressed. His charities, wide and secret, extended to examining free patients, supplying diet to hospital patients and adopting hospital children. In this work of silent benevolence his confident was Chabinath Singh, his driver and brother like companion since 1930. His hobbies, many and varied, comprised games, gardening wrestling, hunting dramatics—the list being endless—one

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or two pursued at a time. Peculiar toys and gadgets attracted his fancy and volumes in his study showed his intellectual sweep.

His natural flair for histrionics interested him in amateur stage as actor, director-cum-producer for nearly thirty years. Staging of Tagore's *Kabuliwala* (1954), *Dakghar* (1958) and Hindi-play, *Peer Ali: Mutiny Hero* (1947) at Patna and pursuading society women to appear on the stage were to his credit.

When about 50, a serious car accident rendered him a left-hander-strong determination alone kept his activities near normal. Retiring in 1953 he continued to stay at Patna, his contributions to the public life being endless. Among these were construction of Medical Association Building and Rabindra Bhawan with auditoriums with near-perfect acoustics, Rabindra Balky Vidyalaya, introduction of Annual Health Week convening of two sessions of All-India Brohma Conference (1958, 1966) and Rammohun Roy birth-bicentenary celebrations (1972—73) with publication of a dependable biography of Rammohun in Hindi. Revival of Bengalee Association, Bihar and raising of Vidyasagar Memorial at Karmatar were chiefly due to him. For two terms he was taken on the All-India Medical Council.

Simple of ways, hard but open to conviction he would have a direct approach to problems. He disapproved counter-measure to derecognise British Medical degree. Reticent about religion he believed in serving man. Though a good mixer he would at times withdraw himself to mental aloofness and quietude. Nevertheless he was a man of poise and judgement, free of prejudices of bias. He went abroad several times for pleasure of travelling and acquiring professional proficiency. A home-keeping doctor would be rather out-dated, he felt.

On 29 November, 1975, he emplaned for Calcutta arriving there before noon. After attending to one or two affairs he died suddenly of heart-failure the same evening to the intense grief of all at Patna, his home for five decades.

Practically a self-made man, with hardly a hero in life, of late he would express admiration for Rammohun, Tagore and Vidyasagar. It is difficult to portray a complete picture of this striking personality by listing his achievements. For his relatives and contemporaries behind all these biographical details stands the man—tall of stature, spare and athletic of built, intellectual and pleasant of expression, a bit restless but firm of resolve and indifferent to wanton criticism or fulsome praise.

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Ghosh, Ajay (1909 — 1962)

Ajay Ghosh, born at Chittaranjan in Bengal in 1909, was one of the revolutionary freedom fighter and socialist leader of Bengal.

Ajay Ghosh was born on 20 February 1909 at Mihijam (now renamed 'Chittaranjan') in Bengal, in the house of his maternal grandfather and was named after the river Ajay near the town. Ajay was the third son of his father, Sachindra Nath Ghosh, who was a reputed physician at Kanput, U.P. His mother's name was Sudhangsuprabha. Ajay had three brothers and two sisters. The family originally came from the 24-Parganas district in Bengal. It was an upper middle-class family, belonging to the Nava-Vidhan sect of the Brahmo community.

Ajay had his usual school and college education at Kanpur, and after passing his Matriculation examination joined the University of Allahabad in January 1926. He showed, as a youth, wit and intelligence, and keenness for football and for studies.

Ajay first met Bhagat Singh, the revolutionary, in 1923 and was drawn into the Hin-

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dustan Revolutionary Association (later renamed Hundusthan Socialist Republican Association) which believed in armed action for the freedom of India. Ajay came to be associated with its well-known leaders, Chandra Sekhar Azad, Bhagat Singh, Batukeswar Datta and others.

After their violent activities connected with the Saunders murder at Lahore in 1928, and the throwing of bombs in the Central Assembly in 1929, the members of the Party came to be rounded up by the British authorities. Ajay was also arrested (1929) and tried as a co-accused of Bhagat Singh and others in the Second Lahore Conspiracy Case. In the jail, as undertrial prisoners, they went on a long and heroic hunger-strike which drew the attention of the public all over India.

Ajay was finally acquitted (October 1930) in the case in which Bhagat Singh and others were sentenced to death, since the evidence against Ajay was found legally untenable. It was in jail in 1929-30 that Ajay became a confirmed socialist with admiration for the Soviet Union.

In 1931, free from jail, Ajay saw the old party in ruins and was shocked to find the Congress tied up with the Gandhi-Irwin pact while his comrades were hanged in March 1931 almost on the eve of the Karachi session of the Congress. "My disillusionment (with the Congress leadership) was complete. If terrorism is not the way to freedom, neither could left nationalism suggest the alternative path" (Bhagat Singh and his comrades).

At Karachi in 1931, Ajay met Subhas Chandra Bose, M.N. Roy and others, and came to know a young Maharashtrian Communist, Srinivasa Sardesai, who "made a deep impression on me", wrote Ajay. So, after Karachi, Ajay started working in the Mazdoor Sabha of Knapur and was drawn for a short time to M.N. Roy's group. Soon, however, he was rearrested and found Sardesai as a fellow-prisoner. So when he came out of jail in 1933, he formally joined the Communist Party of India, which had then been declared illegal.

In 1934, he was elected a member of the Central Committee of the Party, and in 1936 a member of its Politbureau. In 1938, he joined the Editorial Board of the Party organ, *The National Front*. With a facile pen and serious outlook, he became a busy journalist and pamphleteer, upholding the cause of the working people and advocating the immediate necessity of an anti-imperialist national front for Indian freedom. Spells of prison terms and underground life continued and his health was completely shattered. He contacted tuberculosis in the Deoli Detention Camp in 1941, when the Government released him. He recovered and convalesced at Ranchi for some time, while tirelessly studying, analysing and writing on the national situation.

In 1947, on the transference of power and division of India, the C.P.I. went into opposition against the Congress Government. Widespread violence led to the banning of the party again. Ajay, like many other C.P.I. leaders, went underground and was later thrown into jail in 1948—49. However, in 1950—51, he was instrumental in reorienting the policy of the Party to legitimate and constitutional movement. In 1951, Ajay was elected by the Party Congress to be the General Secretary of the Communist Party of India, and he continued in that key office till his death, on 11 January 1962, when his ailing body succumbed to the final heart-attack.

Ajay left behind his wife Lutu Ghosh, whom he had married in his underground days, and a young son. His mother and a brother and a sister also survived him.

Tall, hardy but with a lanky figure, Ajay Ghosh was simple by temperament and rather shy, and had an amiable personality. He was an intellectual who was untiring in his work for the cause, in particular as a Communist journalist and a political writer. He had a facile pen in English and Bengali and was also a good speaker in Urdu, Hindi and Bengali.

He attempted a practical application of

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Marxism in the specific situation of India, and to build up an anti-imperialist national front for freedom till 1947, and later a national democratic front for economic and industrial development for the realization of socialism. He was, in the undivided C.P.I., distrustful of the Chinese way of Communism and preferred that of the U.S.S.R.

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Ghosh, Ashwinikumar (1892 — 1962)

Ashwinikumar Ghosh, born in 1892, was an eminent Oriya dramatist. His great contribution to the dramatic writing and stage won considerable recognition.

Ashwinikumar Ghosh, son of Akshyakumar Ghosh, spent his early years with his mother Sundaramani in the house of his maternal granduncles, Gourishankar. Ray, the founder, editor of *Utkal dipika* and Ramshankar Ray, the eminent Oriya dramatist. He was deeply influenced by them. Dramas were staged at the family residence of his grand-uncles at Cuttack. Ashwinikumar also saw many folk plays, rasas Orya dramas and drams in Bengali or translated from Bengali.

After passing the F.A. examination from Ravenshaw College, Cuttack he went to Calcutta to study for the B.A. degree. The Shakespearean drams as well as the dramas of D.L. Ray, Girishkumar Ghosh and others made a deep impression on him. Unfortunately, before completing his studies, he had to return to Cuttack where he became a teacher in Muslim Seminary and later in Peary Mohan Academy. However, he passed the M.A. examination in Mathematics, appearing as a private candidate. He joined Haranath High School in Calcutta as the Headmaster and after retirement lived there.

While a student he wrote his first drama *Bhishma* for the stage in 1911. It was successfully presented by the Dramatic Society of Ravenshaw College in 1915. It has traditional elements like the 'prastavana' and the character of 'vidushaka'. It attained popularity and was staged several times by the Sri Radhakrishna Theatre, a professional organisation of Balanga.

Thus began his carrier as a dramatist. He drew from the epics and myths and wrote plays, like *Savitri* (1971), *Chandaluni* (1951), *Srimandira Janaki and Satyanarayana* (1955); plays depicting deep devotion, like *Salabeg* (1933), *Ramadas* (1933), *Raghu Arakshita* (1937), *Bhakta Harijana* and *Bandhu Mahanty* (1944); a large number of historical plays, like Seoji (1918), *Govinda Vidyadhara* (1922),

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Kalapahara (1922), *Samaleshvari* (1931), *Utkala Gaurava* (1932), *Paikapua* (1933), *Taj mahal* (1933), *Bhanja bhujanga* (1936), *Kapilendradeva* (1953), etc; and social plays, like *Irani* (1937), *Hindu ramani* (1937), *Bhai* (1942), *Chasa jhia* (1946), *Mamlatkar kaidi* (1957), etc.

Besides, he wrote farcical plays like *Reformed Lady* and *Premika chhatra* and a couple of Bengali plays, *Purir mandir* and *Abhinayam*. He wrote nearly fifty plays and also a few novels and some stories.

The most outstanding dramatist after Ramshankar, Ashwinikumar dominated the dramatic scene till Kalicharan Pattanaik came into prominence. The plays adapted from epics achieved considerable popularity. The devotional dramas, mostly based on 'dardhyata bhakti' appealed to the audience for their themes and the miraculous events depicted in them. Occasionally, obvious reformism and undramatic portrayal of the good and the evil retarded interest. In the historical dramas, largely influenced by Shakespeare's chronicle plays and the plays of D.L. Ray, sometimes truth was sacrificed to fiction; melodramatic and sensational elements or characters came in.

On the whole they gripped the audience of the time with their dramatic moments, the elements of suspense and tension and the occasionally manifested patriotism. Gandhain idealism is seen to some extent in a few dramas. Mamlatkar kaidi deals with the psychology of the criminal. Social problems are treated in dramas like *Hindu ramani*. Greater realism is seen in the dialogues of social plays while 'khanda amitrakshara chhanda' (Blank verse with sentences broken into parts) abounds in the historical plays. In the one-act play named 'Suna Bhanja' he wrote a long introduction in the manner of Bernard Shaw.

Ashwinikumar was no mere dramatist. His keen love for the art of drama led him to take over at enormous expense the assets of the Balanga Theatre Party on the sudden death of its founder Banamali Pati. Renaming it as Balanga Art Theatre, he kept it up till 1933.

Ashwinikumar's great contribution to the dramatic writing and stage won considerable recognition for him. He was awarded the title, *Natya Ratnakra*, by Utkal Sahitya Samaj, Cuttack in 1944, Natya Bharati by the Oriyas of Calcutta and Natya Samrat by the people of Berhampur in the Ganjam district.

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Ghosh, Atul Chandra (1881 — 1961)

Atul Chandra Ghosh, born at Khandaghosa in Burdwan district in 1881, was a leading freedom fighter. He left the Congress in 1947 and formed the Lok Sevak Sangha, a party to carry on agitations against the administrative, educational and economic policy of the Government of Bihar.

Atul Chandra Ghosh was born on 2 March 1881 in a respectable middle-class Hindu Kayastha family in Khandaghosa, a village in Burdwan district (West Bengal), where his father Makhanlal Ghosh was a school teacher. As, he lost his parents very early in life, he was brought up successively by his parental uncle, Hitlal, Railway Station Master at Ayodhya, and then by another uncle (husband of his mother's sister) a lawyer at Purulia. After passing the Entrance and F.A. examinations from the Maharaja's High School, Burdwan, and the

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Burdwan Raj College in 1899 and 1901 respectively, he entered the Metropolitan Institution, Calcutta. He failed in the B.A. examination in 1904.

In 1908 at the age of 27, he joined the Purulia bar and married Labanyaprova, daughter of Aghore Chandra Roy, Librarian-cum-Accountant, Purulia political movements and drew inspiration from the lives and thoughts of Nibaran Chandra Das Gupta and Mahatma Gandhi.

Atul Chandra gave up his legal profession in 1921 and joined the Non-Cooperation Movement. For the next two decades he faithfully followed the programmes of the Indian National Congress. As a member of the Bihar Provincial Congress Committee and as Secretary (1921-35) and President (1935-47) of the Manbhum District Congress Committee, he intensified the nationalist movement in Manbhum and neighbouring areas. He exhorted the Tana Bhagats to join the Civil Disobedience Movement in Ranchi in February and March, 1930.

On 10 April 1930, he was chosen as Secretary, District Satyagraha Committee, which decided to violate the Salt Laws. He was promptly arrested when he sold contraband salt to the public. He again courted imprisonment in 1932, 1942 and 1945 for participating respectively in the Civil Disobedience Movement, the 'Quit India' Movement, and hoisting the National Flag in the National Week.

Embittered principally with the language policy of the Congress Government regarding Manbhum, he left the Congress in 1947. In the same year, he formed the Lok Sevak Sangha, a party which carried on agitations against the administrative, educational and economic policy of the Government of Bihar for nearly eight years. Atul Chandra offered Satyagraha several times from 1950 to 1952. The Sangha also arranged for the singing of the 'Tushu' songs from 1953 onwards.

These songs were viewed by Murli Manohar Prasad, a former Editor of *the Searchlight,* as "nothing less than insolent abuses of Bihar, the Biharees, the Congress and Hindi as the national language of India." The new party also presented memoranda before the States Reorganisation Commission (1953-55). These sustained activities affected Atul Chandra's health and hastened his death, which took place on 15 October 1961. He left behind him his wife, two sons and two daughters.

Rarely are all the members of a family devoted to an identical mission and the same cause. Atul Chandra's family was one such. Like Gandhiji, he lived simply an fought for justice. Kishorilal Mashruwala, Editor of the *Harijan*, wrote that Atul Chandra did not suffer from narrow provincialism, when he was trying for a fair deal for the Manbhum people. He felt that one should negotiate with the opposite party and hence expressed his hope in a letter published in the Harijan, dated 19 September 1948, that the boundary dispute between Bengal and Bihar would be settled amicably. He resorted to Satyagraha only when the Congress Government of Bihar refused to withdraw the paddy levy order and rationing.

On the eve of the elections in 1952, he declared in a manifesto that the Sangha believed in Gandhian plan of democracy, decentralisation, village autonomy, Panchayati raj, mass literacy, rural industries and nationalisation. So great was the faith of the people of Manbhum in him that during his life time the Sangha won several seats in the Lok Sabha, and also in the Bihar and West Bengal Legislative Assemblies.

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Ghosh, Atulkrishna (1890 — 1966)

Atulkrishna, born at Jaduboyra in Kushtia Sub-Division in 1890, was an eminent revolutionary freedom fighter. Democracy in the political shpere and justice in the social sphere was ultimate goal of his life.

Atulkrishna was born in 1890 in Hindu Kayastha middle-class family of Etmampur-Jaduboyra in Kushtia Sub-Division (now in Bangladesh), which was then in Nadia district. His parents, Tareshchandra and Binodini, had six children, the eldest being a daughter, Meghamala, who was married to the celebrated Professor of Algebra, K.P. Basu. Atulkrishna was the fourth of the five brothers. The youngest Amarkrishna proved an able lieutenant of his in revolutionary life. Though not coming of an affluent family, the children inherited the unusually generous nature of their parents.

Atulkrishna later played in the Jugantar revolutionary party, in whose leadership he earned a remarkable place. But the trait was further reinforced by contact with the unique personality of Jatindranath Mukherjee, whose attempt at bringing about, with German help, an Indian uprising, involving army mutiny, during the First World War, proved a turning point in the freedom struggle.

Jatindranath lived at Koya, not fat from Atulkrishna's village. Youths in the neighbourhood were attracted by his "Be Men" campaign. Atulkrishna with his co-villager, Nalinikanta kar, met him in 1906. Both were captivated and instantly sworn to the ideal he personified.

Atulkrishna passed the Entrance examination from the Calcutta Hindu-School, Intermediated from the Scottish Churches College and B.Sc. from the Krishnanath College, Berhampur, in 1909, 1911 and 1913 respectively. In entering Berhampur College, he aimed at developing the party nucleus already there. He had considerable success. He was in the final M.Sc. class at the Presidency College, Calcutta, when preparation for the insurrectionary attempt of 1915 claimed all his energies. He had to discontinue his studies, when the College and its hostel were humming with his political associates.

In 1906, Atulkrishna joined the physical culture association, Anusilan Samiti, which helped the Jugantar workers in getting new recruits for the revolutionary party. Here, he became intimate with Birendranath Datta Gupta, whom he recommended to Jatindranath, then in search of someone of claim the laurel of martyrdom by shooting down Deputy Superintendent of Police, Shamsul Alam, conducting the Alipore Bomb Case. Satish Sarkar, Jatindranath's follower from Natore, pointed out the officer to Birendranath, who immediately shot him dead in the Calcutta High Court premises.

Birendranath was hanged. Forty-six persons, including Jatindranath, were placed on trial on conspiracy charge, which failed. On Jatindranath's release, Atulkrishna reported the information from abroad that Germany was preparing for war against Britain. Jatindranath decided to take advantage of any such war. He asked Atulkrishna to contact the existing revolutionary groups for forming a united organisation. The Damodar flood relief operations of 1913 facilitated it.

The integrated Jugantar party selected Jatindranath as its supreme leader. One group,

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the Dacca Anusilan, which Atulkrishna had helped for years at great expense and risk, took a conservative stand and remained aloof. Some of its important worker, however, like Sachin Sanyal and Nagen (Girija) Dutta severed their connection with it and, introduced by Atulkrishna, worked with Rashbehari Bose in Upper India.

About the beginning of the First World War, when emigrants from the Punjab, under Baba Gurdit Singh's leadership, returned from America and the Far East by the chartered ship, 'Komagata Maru', and despersed after skirmishing with British forces at Budge Budge, Atulkrishna, assisted by Satish Chakravarti, arranged for their safe return to Punjab. When financial requirements of the planned uprising made Jatindranath allow forcible collection of money and other consequential activities, Atulkrishna gave clues leading to the success for the taxicab dacoity at Garden Reach and murder of Inspector Suresh Mukherjee.

Germany planning to land a consignment of arms in the Sundarbans, Atulkrishna dispatched workers with boats, rifles and other requisites. The mission waited at the appointed spot, with proper signals, days beyond the fixed hour. But some Czechoslovak friends of indiscreet Indian revolutionaries in U.S.A. betrayed them and the entire plan leaked out. The hired ship, 'Maverick', sailed away without the arms. The police, now fully alerted, looked for the conspirators. Jatindranath's shelter being exposed, he, with four comrades, fought the British forces near Balasore and courted death.

Atulkrishna along with Amarendranath Chattopadhyaya, Jadugopal Mukherjee and others had gone underground early in 1915 and remained so for about seven years. He managed to find a shelter in French Chandernagore. His local contacts supplied him previous intimation of every police raid. Thus he saved himself and his colleagues. On one occasion, he took an ailing co-worker, Charu Ghosh, on his shoulders and scaled the hospital wall.

After the end of the War, Surendranath Banerjea successfully negotiated the withdrawal of warrants against the fugitives accused of Indo-German plot. Atulkrishna risked the experiment of coming out first in 1921. Jatindranath's death had knocked out his revolutionary ardour and he gave up active politics. Yet, he was made a state-prisoner under Regulation III of 1818 in January 1924, when Gopinath Saha killed Ernest Day, mistaking him for the Police Commissioner, Atulkrishna was released after two years. He then took to business and dissociated himself completely from politics. In 1926, he married Menokarani from the well-known Rakshit family of Majilpur, 24-Parganas. They had no issues. In later life, Atulkrishna was in indifferent health. He died in 1966.

Instinctively liberal in ideas, Atulkrishna hated caste and religious discrimination. Democracy in the political shpere and justice in the social sphere were what he cherished most. During the last years, he turned to spiritual life.

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Ghosh, Atulya (1904—1986)

Atulya Ghosh, born in Calcutta in 1904, was an eminent politician, social activist and writer of Bengal.

Atulya Ghosh, son of Kartik Chandra Ghosh, was born in Calcutta, on 27 August, 1904, of an upper middle class Kayastha family of high social standing. He ancestral home is Jejur, a village, in Chandannagore subdivision, District Hooghly. His father was a zamindar. The fortune was made by his grandfather Gopal Chandra Ghosh, well-known for his public welfare in the village. He was one of the senior stevedores of Calcutta. After the demise of his father at an early age, he was sent to Chinsurah, the residence of Akshoya Chandra Sarkar, his maternal grandfather, for education.

Akshoy Chandra was a lawyer and a notable figure in Hooghly. During the enactment of the Rent Bill and the Age of Consent Bill (Act X), he roused anti-British feeling and was not afraid to express his feelings against the Government. He was also a devoted literature and edited the well-known Bengali journal Sadharani. Many people of different spheres used to visit his house and their talks on political, social, literary and religious matters made a deep impression upon the mind of Atulya from his boyhood.

While yet a student, he joined the non-co-operation movement launched by Mahatma Gandhi in 1921. He devoted himself to the work of the Congress in Hooghly and from that time he became a follower of non-violent method of nationalist movement and became the Secretary of the District Congress. Soon he left his home with a view to devoting himself wholly to Congress work and used to reside at Serampore.

He conducted the campaign of publicity and propaganda for the movement through the media of several journals such as *Patra, Nirmoke* and *Nirnay* with Sankari Prasad Mukherjee as his colleague. In this way, Atulya Babu received his first lesson in journalism and later on after independence, he started Janasevak, the daily newspaper as the official organ of the Congress workers of West Bengal and became the editor-in-chief.

During non-cooperation movement, he was actively engaged in the Khadi propaganda and was a strong upholder of Gandhian ideals and later on in the Civil Disobedience Movement of 1941, and was convicted several times till 1946. He was the Secretary of West Bengal State Congress Committee in 1948, and afterwards became the President of the Bengal Provincial Congress Committee in 1960 and was also elected a member of the Parliament for three consecutive terms from 1952 and continued to remain upto 1967.

He is a great lover of sports and acted as President of the Indian Football Association for many years. He is keenly interested in culture and literary activities. Even in the midst of his multifarious works he still found time to read voreciously the works of Bankim Chandra, Vivekananda, Rabindranath and took keen interest in reading English literature as well for the pursuit of his literary activities.

Atulya Babu has written a number of books on Gandhian philosophy, the more important being *Ahimsa and Gandhi* and *Gandhism in the eye of an Anarchist. Kastakalpita* and *Split* in English are products of his literary merit. He was the Chairman of the Reception Committee, Banga-Sahitya Sammilan in the Silver Jubilee Session held in 1961, at the birth place of poet Indranath

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Banerjee at Gangatikuri, Burdwan. Through, his effort Sarat Smriti mandir was built at Devanandapur, Hooghly, to commemorate the memory of the great Bengali novelist, Sarat Chandra Chatterjee. He was also President of Deaf Dumb School, Calcutta, Jejur High School and many other educational, social and cultural organisations and occupied important public positions.

Atulya Babu retired from active politics in 1969 and devoted himself whole heartedly to constructive work especially for the welfare of the children. After the demise of Dr. B.C. Roy, the architect of West Bengal, he started a memorial committee to perpetuate his hallowed memory and collected Rupees fifty lakhs for the same, and started "Bidhan Shishu Udyan", a unique organisation for the welfare of the children in our country.

He was loved and respected by everybody for his straight forward dealings, even by those who did never see eye to eye on political issues. Till his death Atulyas Babu was active in the field of social service and organisational work. He was also a frequent writer of articles in Bengali periodicals. He was a fluent and powerful speaker. He died on 18 April, 1986.

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Ghosh, Barindra Kumar (1880 — 1959)

Barindra, born at Norwood in the vicinity of London in 1880, was a leading revolutionary freedom fighter in his first part and spiritual leader in rest of his life.

Barindra Kumar Ghosh, the stormy petrel of the early revolutionary days, was the youngest son of Krishnadhan Ghosh of Konnagar, West Bengal. One of the leading physicians of the day, Krishnadhan was equally well-known for his administrative abilities, public spirit, nobility of character and generous disposition. He had married Swarnalata, the eldest daughter of the sage Rajnarayan Basu. There was a touch of insanity in the family and Swarnalata developed it with the birth of her first child. With the birth of Barindra, this became so pronounced that separate accommodation had to be provided for he and here two babies at Rohini, near Deoghar, where her father lived.

Barindra was born at Norwood in the vicinity of London on 5 January 1880. On return to India, he and his sister stayed with their mother at Rohini. She would look after them in her lucid moments but during fits they were totally neglected and mercilessly beaten. Dr. Ghosh persuaded her to part with Sarojini, but when it came to Barindra neither persuasion nor money was of any avail and he had to be kidnapped.

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Both Sarojini and Barindra were placed with their 'Rangama', a very remarkable lady combining great physical charms with a loving nature, a goodness of the heart and an unsurpassed nobility and strength of character. She was exceedingly attached to Krishnadhan and his children. Barindra's first taste of unalloyed maternal love was from his 'Rangama', but while he passionately loved her, he did not neglect his own mother whom he visited at regular intervals when he went to live at Deoghar.

Barindra received his first lessons sitting on the lap of his 'Rangama'. A teacher was also engaged. His years with his 'Rangama' were the happiest years of his life, but they ended with the death of his father in 1893. He was forcibly removed from his 'Rangama' and placed with an orthodox Brahmo family. Finally, he was sent to Rajnarayan. The kindly and understanding grandfather summarily rejected all suggestions to isolate the boy from his 'Rangama', although Swarnalata was his own daughter.

Barindra passed the Entrance examination from the local High School in 1898 and joined the Patna College. He went later to Dacca to stay with his elder brother Manmohan and was a favourite student for Professor Kalipada Basu, the eminent mathematician. But the University had no fascination for him and he left it to see the world for himself.

He tried business, but was a failure; went to Baroda for finance but got no response. He had, however, a good deal of rifle practice, studied history and politics, indulged in indoor games and was gradually drawn into the revolutionary activities of his brother.

In 1901, Aurobindo made an on-the-spot study of the possibilities of revolutionary activities in Bengal. Next year, he deputed his able lieutenant, Jatindranath Banerji to work for bringing together the stray units under a common programme. Barindra was formally initiated and sent to Calcutta in 1903 to help Jatindranath, but he could not pull on with him owing to his independent temperament.

In the wake to the Swadeshi movement, he started a Bengali weekly, *the Jugantar,* in 1906 to propagate revolutionary ideas. It became immensely popular. After several prosecutions, he made over the paper to a younger batch and, in 1907, started the Maniktala party with a small batch of dedicated workers to collect arms and ammunition train workers in their use, collect and manufacture explosives carry on surveys and reconnaissance for insurrection, recruit and train new hands and liquidate officials responsible for repressive measures.

After a few overt acts, the police hauled upto 2 May 1908 and sent for trail thirty-four persons for conspiracy to wage war against the King, of whom fourteen were finally convicted and sentenced to various terms, from five years' hard labour to transportation for life. Barindra and another were originally condemned to death, but the sentences on appeal were commuted to life imprisonment. Barindra was sent to the Andamans in December 1909. In 1919, the Government decided to release the political prisoners to facilitate the smooth implementation of the Montagu-Chelmsford reforms. Barindra was brought back in December 1919 and set free.

On his return, he took to journalism and acquired one of the best-known printing houses of Calcutta. He had a good start but left everything after two years and started an Ashram in South Calcutta. He went to Pondicherry in 1923 and gave his services to the Ashram information there in those early days.

His spiritual life started with his association with 'Rangama' and developed at Deoghar. he adopted, later, several *gurus* and received initiations in different aspects of spiritual life, but Sri Aurobindo's influence was the greatest on his life of *Sadhana*. Spirituality and patriotism were inseparable in those days, and the life of a patriot was a life of unbroken *Sadhana* through successes and failures and through the pitfalls of life.

On his return to Calcutta in 1929, Barindra

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tried several lines of action and finally took to journalism. His connection with the Statesman as a columnist brought him in touch with Sir John Anderson of Irish fame, then Governor of Bengal. This earned him a bad name, but the public did not know how this helped to save not a few doomed families from utter ruin. From *the Statesman,* he joined *the Basmati*, the oldest Bengali daily of the day, as its Editor.

In 1933, he married Sailaja Datta, a widow of a respectable family. As a husband, he was kind, considerate and helpful. Barindra was an out-and-out Hindu with an abiding faith in its essentials and its spirit. His father's Brahmoism and Agnosticism were also passing phases only and he had always been a Hindu at heart.

Barindra's was an active loving nature that captivated people. He had developed the capacity of leadership from his school days and took a leading part in all extra-curricular activities. He was restless, romantic, passionate, adventurous, speculative and impulsive, but in personal relations, he was considerate and accommodating. A voracious reader, he could debate and wield his pen with equal facility on such diverse subjects as history, literature, politics, philosophy, religion, spirituality and logistics. He was of an independent spirit and self-willed and would not brook a rival but had the catholicity to appreciate those he differed from and be fair to them.

His last days were troubled by a long illness and his eventful life came to an end on 18 April 1959, at Seth Sukhlal Karnani Hospital, Calcutta, at the ripe old age of seventy-nine.

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Ghosh, Batakrishna (1905 — 1950)

Batakrishna Ghosh, born at Akalpaush in the district of Burdwan in 1905, was an eminent scholar. He engaged in a systematic study of languages, literature, history and philosophy.

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Datakrishna Ghosh was born on 10 July, 1905 at Akalpaush in the district of Burdwan in a family in which Sanskrit learning was *de rigueur* all along. His father Arabindaprakash Ghosh (1875-1926), an M.A. of Calcutta University, was an assistant teacher in the Hindu School, Calcutta. Resigning the government job, Arabinda joined the newly-started National Council of Education, Bengal (NCE) as English and Mathematics teacher.

Batakrishna did not have much formal University education. After passing (1921) the fifth standard examination of the NCE (which was accepted an equivalent of the Matriculation examination of Calcutta University), Batakrishna engaged in a systematic study of languages, literature, history and philosophy under eminent teachers of Calcutta University. His proficiency in Indology and allied subjects was such that Dr. K.P. Jayaswal, the celebrated Indologist of Patna, asked him to collaborate with him in the preparation of his standard work on *Hindu Polity* in 1924, when Batakrishna was barely twenty.

In the same year (1924), Batakrishna was appointed as a Research Scholar at the NCE for a four-year term. In 1927, he joined the editorial department of *The Indian Historical Quarterly*, the well-known Indological journal of Calcutta.

Batakrishna left for Europe on receiving a stipend from the India Institute of the German Academy of Munich. While at Munich (1929—1932), he studied general linguistics, old Church Slavonic and Lithusanian besides Sanskrit, Pali and Vedic philology under such distinguished teachers as Ferdinand Sommer, Erich Berneker, Hanns Oertal and Walther Wuest, eventually winning (1932) a D. Phil (*valde laudabilis, cum laude* of Munich University for his thesis on the *Lost Brahmanas*.

Batakrishna next went to Paris where he won a further doctorate from the University in 1933 for his thesis *Les formations nominales et verbales en p du sanskrit*. Among his mentors in Paris may be mentioned Professor Emile Benveniste, Louis Renou, Jules Bloch and Sylvain Lovi.

Coming back home, Batakrishna was appointed a temporary lecturer (Class I) for a two-year term (1934—1935) in the University of Dacca. He returned to Calcutta in April 1935 supporting himself by doing odd jobs and tutoring students. He delivered a series of extension lectures (1935—1936), besides the Prabodhchandra Basu Mallik Fellowship lectures (1937—1942; 1947—1948), all of which were sponsored by the NCE. He worked on the editorial boards of *Sribharati* and *Indian Culture* for some time.

Meanwhile on July 1, 1937, he was appointed honorary lecturer in the departments of Sanskrit and Comparative Philogy of Calcutta University. For the next six years, beginning June 1, 1941, the University sanctioned him a salary of Rs.50/- per month. He was reappointed part-time lecturer for five years (starting June 1, 1947) and was given a fixed salary of Rs.150/- per month, but died before completion of the full term on March 10, 1950.

Among Batakrishna's major works may be mentioned *Hindu Law and Custom* authorised English translation of *Julius Jolly's Recht and Sitte*, (1928), *Les formations nominales et verbales en p du Sanskrit* (1933), *Collection of the Fragments of Lost Brahmanas* (1935), *Linguistic Introduction to Sanskrit* (1937), an *English translation of Wilhelm Geiger's Pali literature and language* (1943), *Vyasa-smriti* (1944) and *a Hindu ideal of life* (1947). An exhaustive bibliography of Datakrishna's scholarly contributions is provided at the end of his posthumously published work *A Survey of Indo-European Languages* (compiled and edited by Sunil Bandyopadhyay, 1979).

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Ghosh, Benoy (1917 — 1982)

Benoy Ghosh, born in Calcutta in 1917, was an eminent Bengali Marxist historians, journalist, sociologist and anthropologist.

Benoy Ghosh, pen name 'Kalpencha, was born at Manoharpukur, Calcutta though his ancestral home was in the district of Jessore. His father was Bishweshwar Ghosh and mother Sarasibala. Benoy passed the Matriculation examination in 1931 and graduated from Asutosh College, Calcutta in 1937.

His debut in the field of literature was with a short story named 'Dustbin', which was published in the Parichay, a magazine edited by a leading poet and intellectual of the time, Sudhindranath Datta. Right from his student days Benoy was a Marxist in thought and belief. Soon he came in contact with Atindranath Bose and got himself associated with a political magazine.

He began his career as a journalist and remained so upto 1948. He was associated with dailies like the *jugantar. Basumati* and *Swadhinata* and periodicals like the *Bharat. Forward Block, Agrani* and *Arani.*

In 1948, there was a crisis in the Communist Party of India and along with other intellectuals, Benoy moved away from the Party. He then prepared himself for the M.A. examination in Ancient Indian History and Culture. On obtaining his M.A. degree he worked as the Research Fellow of Indian Society of Oriental Art. Having started his career as a journalist, he now turned into a serious research worker in History, Sociology and Anthropology.

Benoy had the 'cultural approach to history' and in most of his writings he used the process of writing history from the bottom up' through the use of local materials and a local focus. A committed Marxist, he discarded the academic technique of historical research. One of the sociological technique in favour of the earliest fruitions of this approach is his voluminous *Pashchimbanger Sanskriti* (1957) which presents the evolutionary history of the culture of West Bengal. In Banglar *Nabajagriti* (1948-1979), he sought to establish the historicity of the Bengal Renaissance of the 19th century. But 31 years later he revised his opinion and added a new chapter to this book calling Bengal Renaissance a myth.

The city of Calcutta seemed to hold an irresistible fascination for Benoy. He published three books on different aspects of Calcutta—*Kolkata kalchar* (1953), *Town kolkatar karcha* (1961) and *Sutanuti samachar* (1962). He added a fourth part, Kalkatar kramabikash and published all the four under one title *Kolkata shaharer itibritta* (1975) which is the most authentic and exhaustive social and cultural history of Calcutta till date.

Some of the materials for these volumes were collected when he had been working on the socio-economic history of the city as a Rockefeller Research Fellow in the History Department of Calcutta University from 1958 to 1960. Benoy broke new grounds in biographical writings in his *Vidyasagar O Bengali samaj* (1959) and *Bidrohi Derozio.* The first one, divided into three parts, is both an evaluative history of the 19th century Bengali society and a critical biography of Iswarchandra Vidyasagar. Professedly, here Ghosh followed the technique of Earnest Renan in his *Life of Jesus*, where bare facts have been coloured by some imaginative recreation of the atmosphere.

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Among Benoy's later books are: *Benglar bidvatsamaj* (1973), an in-depth study of the growth and evolution of Bengali intelligentsia from 19th century British India to the modern day and *Metropolitan man-madhyabitta-bidroha* (1973), a collection of essays with the topics ranging from the scientific and technological progress in the capitalistic world to the crisis of Communist Movement and to the problem of alienation of the modern youth.

Though written in between 1964 and 1971, the essays are strung together by the objective observation and incisive analysis of a social scientist. Bennoy also wrote interesting belles-letters like *Kalpenchar naksa*, Kalpenchar *Bangadarshan* and *Kalpenchar baithak*, which were initially serialised in a daily.

Benoy Ghosh won Rabindra Purashkar in 1959 and was awarded the Sarojini Medal by the University of Calcutta, which he refused to accept. However, in 1960, he delivered Vidyasagar lectures in the University of Calcutta.

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Ghosh, Bimalchandra (1910 — 1982)

Bimalchandra Ghosh, born in Calcutta in 1910, was an eminent Bengali poet and lyricist.

Bimalchandra Ghosh, Bengali poet and lyricist, was a force in the field of Bengali poetry for about thirty years, from 1940. His great grandfather Anandamohan Ghosh was a disciple of Derozio, the fountain of inspiration for the young people of Bengal in the 19th century. His father Nagendranath was an atheist, and his mother Manimala Devi had a poetical bent of mind. From his father Bimalchandra earned a taste for Indian philosophical writing while his mother developed his taste for poetry.

He was born at the ancestral house in Bhowanipur, Calcutta. He had his early schooling in two institutions (1916-1928) and matriculated in 1929. He had a brief spell in the Bhagabata Chatupathi of Durgacharana Sankhya Vedantatirha. His maternal grandmother Ratnamala Sen, a poetess and devout Vaishnava, taught him Vaishnava literature.

He came in contact with a Marathi trade-unionist, W.S. Kardike, who led him to the Kidderpur dock area in 1927 and gave him a grounding in Karl Marx and his dialectical materialism. Then again he used to visit the office of the *Udbodhan*, a religious organ of the Ramakrishna Mission, once a week. All these contradictory influences left a deep imprint on his mind. He was simultaneously drawn towards religion as well as rationalism.

In 1928, he took part in the Calcutta session of National Congress presided over by Pandit Motilal Nehru. He was a member of the volunteer corps led by G.O.C. Subhashchandra Bose. In 1929, Bimalchandra joined I.Sc. class in the St. Xaviers' College, but had to leave it as a sequel to a students' unrest. He opted for Asutosh College, but could not complete his under-graduate course. Pecuniary troubles of his family compelled his to join a commercial firm as a clerk where his father was working. Meanwhile, he joined politics and founded a literary circle, Chakra Baithak (1930-31). He worked as a clerk for 17 years (1931-1948) and then resigned the job to become a whole timer in the field of literature. He married Renuka Devi in 1935.

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In May, 1941 he joined Anti-fascist Writers and Artists' Association. In 1960, a public felicitation was given to the poet on behalf of the people of Calcutta under the presidentship of the then Mayor of Calcutta and a special commemoration volume *Ardha-Shatabdi* edited by Narayan Gangopadhyay and Suddhasattva Bose was later released on May 8, 1960.

The rest of his life he had to fight against heart trouble and pecuniary difficulties. His first book of poems *Jiban-o-ratri* came out in 1933 when he was 23. He published 15 titles, all of them collections of poems: *Jiban-o-ratri* (1933), *Dakshinayan* (1941), *Ulu-kharh* (1943), *Dviprahar-o-anyanya kavita* (1945), *Fatoyah* (1945), *Nanking* (1948), *Hatey khorhi* (1949), *Savitri* (1951), *Sapata kanda ramayana* (1951) *Biswa shanti* (1951),*Ghukha bharat* (1951), *Chhaya path* (1955), *Udatta bharat* (Selection of his poems, first edition, August 1966, second enlarged edition April, (1963)) *Rakta golap* (1958) and *Baroi December* (1960).

Bimalchandra Ghosh is one of those modern writers of Bengal to whom poetry is not an end in itself but an instrument of social change. *Savitri* (1951) is the most representative collection of Bimalchandra's poems. This is an anthology of 15 poems which has left the beaten track of the then Bengali poetry that betrayed a certain amount of old fashioned romanticism as well as individualism.

Bimalchandra's poems stand on a different pedestal. He has strayed courageously away from the age-old tradition of looking at life through an individual's eyes and taken to the vogue of using poetry to the high purpose of helping humanity to move ahead toward its destined goal of a better social order.

This is not to suggest that Bimalchandra Ghosh is a propagandist of that his poetry is just pamphleteering. On the one hand, his poems, because of their felicity of expression are aesthetically appealing and on the other, because of his sense of social commitment they are purposeful and informed with the element of high seriousness.

One extract from a love-poem (in *Savitri*) may be cited to show that even when locked in the arms of his beloved, the poet does not lose sight of the contrast between his experience and that of those wading through life's woes:

The night wakes as the cuckoo coos.
And behind dark clouds peeps the pallid moon.
Beloved, you're in my arms locked:
Think of those who squat on the dusty road,
Empty their arms, and
Sleepless with pain
How light must be your own tale of woe.

Bimalchandra Ghosh is not only a poet but a lyricist. More often than not, his poems are rendered into popular songs.

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Ghosh, Bishnucharan (1903 — 1970)

Bishnucharan Ghosh, born in 1903, was one of the leading scholars and coaches of physical training.

Bishnucharan Ghosh was born in an affluent Hindu family on 24 June, 1903. His father retired as Personal Assistant to the Agent of

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B.N. Railway, now South-Eastern Railway. His mother came of a zamindar family and died when Bishnucharan was ten mouths old. Swami Yogananda, Sananda Ghosh, an artist and physical culturist, were his elder brothers. His four elder sisters' husbands were highly placed in life. His parents' home was in Garpar, north Calcutta.

Bishnucharan's wife survived him. His son, Biswanath, and daughter, Karuna, are well-known for their extra-ordinary physical feats. His nephews son-in-law, grandsons and daughters are reputed physical culturists.

Bishnucharan passed Matriculation (1922) from Hindu School, I.Sc. from Scottish Church College, studied in Sibpore B.E. College, afterwards passed B.Sc. and B.L. degrees. His brothers initiated him in physical culture and yogasana but his health records were very poor. He came under Rajendranarayan Guhathakurta of City College gymnasium and improved remarkably. Within six months he won a silver medal for his superb muscle posing and controlling in a demonstration along with his seniors.

In 1926, his performances in this art in a charity show established him to be the best in Bengal. He was founder, member of All Bengal Physical Culture Association and toured different parts of Bengal with Rajendranarayan demonstrating physical feats for raising funds.

In 1929, he established The Ghosh's College of physical Education at Garpar. Tens of thousands of students of both sexes received instruction according to their individual needs. He established many clubs and *akhdas* for popularising physical culture. With his expert disciples he used to undertake demonstration tours and came in contact with the leading personalities of his time.

As he grew old he inclined more towards *Hathayoga-Pranayama* and developed his system, *Yoga-Byayam*, a synthesis of eastern and western systems of physical culture. To prove its superiority he, accompanied by Budha Bose, one of his best disciples toured England, Germany and the U.S.A. in 1938-39. At Columbia University, he took special classes in *Yoga-Byayam* for seventy-two teacher representatives from thirty-six Universities of the U.S.A.

Bishnucharan was the chief coach of Bengal contingent which won the All India Weight-Lifting Championship held for the first time under the auspicies of the Indian Olympic Association in 1940 in Bombay. In 1942, he abandoned his law practice at the Alipore Court and devoted himself exclusively to the propagation of physical culture. He was an active member of the National Health Board formed in 1947.

He formed Bharatiya Sports Congress in 1948 and organised All Bengal Sports Congress in 1952. He was incharge of the demonstration of physical feats on the occasion of All India Exhibition held at the Eden Gardens, Calcutta in 1948. Though not in the panel of judges, he was appointed a judge of the International Best Physique (Mr. Universe) competition held in London in 1951. It was a rare honour shown to him for his expertise in the subject.

Mr. Manotosh Roy, his disciple, became champion in the height group 'C' of the competition. In 1955, two of his disciples were successful in their respective groups in Mr. Universe Competition in Canada. Once his disciples almost monopolised the Championships in Mr. India, and Mr. Asia competitions. In 1968 and 1969 with his expert students he toured Japan demonstrating Yoga-Byayam and physical fears and established yoga centres in Japan under the management of his Indian disciples.

From 1949, Bishnucharan published *Byayam* for eight years and later *Sachitra Byayam* which was short-lived. His radio talks, *Sarirtake Sustha Rakhum,* were inspiring for years. His contributions in *Byayam Charcha*, a monthly journal, since its inception in 1964, were educative. *Byayam Charcha Patrika* group, his admirers and disciples ritually observe his birth-day every year and publish a special number with writings on many aspects of his life and work. He was respected by emi-

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nent medical men for his expertise in exercise-therapy. He was a kind hearted cheerful man with ready wit and humour and an expert in various branches of physical culture and defensive arts. He helped his friends and foes alike.

He offered free board and lodge to many needy students and raised funds for his disciples participating in national and international championships in body building. In his death on 9 July, 1970, his disciples felt the pangs of losing a great friend, teacher and philosopher. He was a rare personality in the sphere of physical culture.

He raised physical culture in the estimation of the sophisticated people. He opened up a new profession of *Yoga-Byayam* through which most of his disciples have established themselves in the society with dignity. His selfless endeavour terminating in a profitable profession for many, seems to be the culminating point in the third quarter of the 20th century of a nation-building movement of physical-cum health culture originated in the middle of the 19th century by the pragmatic patriot, Akshay Kumar Datta through his writing in the pages of *Tattwabodhini Patrika* under the caption "Vahyavastur, Sahit Manab Prakitir Sambandha Vichar", later published in book form two vulumes, in 1881 and 1883.

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Ghosh, Ganesh (1900 —)

Ganesh Ghosh, born at Benodepur in the district of Jessore in 1900, was a great Bengali revolutionary leader.

Ganesh Ghosh was born in 1900 in village Benodepur in the district of Jessore. His father Bepin Behari Ghosh was a railway employee in Chittagong. He had his early education in the Municipal School at Chittagong and later in the Jadavpur Engineering College in Calcutta. In his boyhood Ganesh Ghosh imbibed nationalist and patriotic feelings from his father. Towards the end of the First World War, while a schoolboy, his classmate Ananta Singh brought him into contact with Surya Sen (Master-da), the revolutionary leader, and he utimately joined the revolutionary Party.

When after the Gaya Congress in 1921 the Congress leaders asked for a nation-wide boycott of educational institutions, it was Ganesh Ghosh and Ananta Singh who organised the boycott in the Municipal School, the biggest school in the town. This was the first protest move in the district by students against foreign rule. The young group also took a prominent part in two big labour strikes in Chittagong at this time, one in the Burma Oil Company and the other in the Assam Bengal Railway.

After the Non-Cooperation Movement was called off, Ganesh Ghosh joined the Jadavpur Engineering College, Calcutta. While studying in Calcutta he was arrested in connection with the Manicktala Bomb Case in 1923, but was subsequently released. In 1924, he was detained for more than 4 years in various jails of India under Regulation III of 1818. On release towards the end of 1928, he participated in the Calcutta Session of the Congress as a delegate. He was also chosen as one of the officers of the Volunteer Corps. In 1929, he was elected to the Bengal Provincial Congress Committee.

While in jail Ganesh Ghosh was very much impressed by a book by Daniel Brien on Irish Freedom and he at once made up his mind to apply the same methods in India. The opportunity came in 1929-30, when country was preparing for another mass struggle.

Under the joined efforts of Ganesh Ghosh and Ananta Singh, after the Calcutta Congress, powerful mass organisations of the youth, the students and women grew up in Chittagong. The Congress was also, almost at the same time, strengthened and reorganised under Surya Sen's

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control and able leadership. The revolutionary party too became bigger and stronger with the admission of a large number of new recruits from the mass organisations.

With an eye to the programme for an armed uprising an open volunteer organisation on the lines of an army unit was built up under Ganesh Ghosh's command. Ganesh Ghosh submitted for the approval of the leader, Surya Sen, an unusually bold and audacious plan for an insurrection under the leadership of the revolutionary party to overthrow the foreign rule, seize power and set up a free, revolutionary, national Government in Chittagong. The plan was approved and accepted by Surya Sen and the party.

Ganesh Ghosh and Ananta Singh were given the responsibility to prepare and finalise all arrangements for the capture of various places of strategic importance and to procure all necessary arms for the purpose. On the initiative and efforts of both all necessary preparations for the execution of the plan were completed in time. During this preparatory stage Ganesh Ghosh's house was the headquarters of the central leadership.

On the night of 18 April 1930 at 10.15 P.M. the revolutionaries struck. Under the leadership of Surya Sen and under the joint command of Ganesh Ghosh and Ananta Singh the Chittagong Republican Army (it was officially styled Indian Republican Army, Chittagong Branch, in an open circular printed and distributed widely) through a sudden and simultaneous attack captured all the Government armouries, the telephone centre, the telegraph building and all other places of strategic importance. The imperialist rulers, taken by surprise, could offer practically no resistance.

After the initial success the formation of a free revolutionary national government was proclaimed and an appeal to the people was issued to express their loyalty to this national government. Ganesh Ghosh had compiled and prepared all the public manifestos during the rising. The revolutionaries, however, were disappointed in not getting sufficient ammunition in the captured armouries. The Government forces swiftly moved to retaliation.

The revolutionaries could not continue and struggle long against a force superior in number and arms. When it became no longer possible to stay in Chittagong, the revolutionaries withdrew and took up their position on the Jalalabad hill. Ganesh Ghosh, Ananta Singh and two others somehow got separated from the main body of the revolutionary force under Surya Sen and Liknath Bal. and hence could take no part in the Jalalabad fight of 22 April. They then set out for Calcutta. On the way Ganesh Ghosh fell into the clutches of the police several times, but with keen intelligence and surprising presence of mind he managed to get away every time.

Towards the end of April he reached Calcutta and before long got back all his colleagues. All of them were given shelter by Bhupendra Kumar Datta of the Jugantar group and later they were sent to a safer asylum in the French-occupied Chandernagore.

On the night of 1 September the house in Chandernagore was surrounded by a large contingent of armed police under Police Chief, Tegart. There was a short but very sharp clash between the rebels under the Ganesh Ghosh and the Police in which Makhan Ghosal got killed and Ganesh Ghosh was arrested. He was promptly sent to Chittangong to stand trail.

Ganesh Ghosh was by means prepared to become a helpless silent onlooker at the farce of a trial staged by the imperialist rulers. So, during the trial new plans were hatched inside the jail by Ganesh Ghosh and Ananta Singh for a jail-break. Secret contact with Surya Sen in his hide-out was established. The plan was to smuggle arms and explosives into the jail, to blow up the jail wall and also the Court House and to secure the liberty of all the political undertrials. The plot, however, miscarried. Ganesh Ghosh himself conducted his own defence during the greater part of the trial with

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commendable ability. He was sentenced to transportation for life by the Special Tribuna, and in August 1932, he was transported to the Andamans. He was released only at the end of August 1946.

It was during the long period of imprisonment in the Andamans that Ganesh Ghosh, like many others among the revolutionaries, came under the influence of Communism. They became more and more convinced and individual terroristic activities would produce little results and that the only way to achieve national liberation was to follow the Soviet organisational pattern and methods of action. So, on his release in 1946 Ganesh Ghosh joined the C.P.I. and soon rose to a position of importance in the Party. When the Party split came in 1964, he joined the leftist group, the C.P.I. (M).

Ganesh Ghosh was a member of the West Bengal Legislative Assembly, from the Belgachia Constituency in North Calcutta, from 1952 to 1967. In 1967, he was elected to the Parliament (Lok Sabha) from South Calcutta. He lost in the Parliamentary elections of 1971.

For his participation in the struggle for national freedom and in the many struggles for the realisation of popular demands after independence he has suffered imprisonment for about 27 years. Modest and of a mild nature, he is also a very able and forceful writer.

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Ghosh, Gourkishore (1923 —)

Gourkishore Ghosh, born in 1923, is an eminent Bengali journalist, poet and novelist. He writes with a rare honesty which is sensitive without being sentimental.

Gourkishore Ghosh had his schooling in Dakshinbhat (Sylhet) and Jhinaidaha (Jessore), and college education in Babadwip (West Bengal) and Calcutta. His father Girijabhushan Ghosh, a physician, never settled in one place. Ghosh had to start earning his livelihood shortly after matriculating in 1941.

From 1941 to 1947 he worked, successively as electrician, fitter, A.R.P. rescue worker, restaurant boy, timber trader, road sirkar, agent of land customs clearing agency, trade union organiser, clerk, school teacher, salesman, manger of wandering dancing troupe and proof-reader of a staff reporter. In between, he managed to attend college and in 1945 passed the I.Sc. examination. From a proof-reader of a Bengali daily he became cinema-editor, reporter, chief sub-editor, joint-editor, editor, and now a columnist.

His first writing, a poem, appeared in *Purvasha* (1943); his first book is *Eiy Kolkatai* (1950). He has published nearly twenty titles.

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He has written under the pen-names 'Rupadarshi' and 'Gaudananda Kavi'. *Rupadarshir naksha* and *Rupadarshir* circus are popular books in which Ghosh has sketched many facets of life; *Kathay* kathay is the third book in which we get further penetrating sketches of life.

He has created a character Brajada who claims all credits for everything said and done in the world and sees every object from a peculiar perspective through his own vision. Drawing upon his rich and variegated experience, Rupadarshi has published a book-named *Brajadar gulpa samagra* (1976).

Ghosh has published several novels, collections of short stories and poems, apart from sketches. He has received several literary awards and also awards for journalistic writing, like Ananda Prize (1970), Koh Jai Wook Memorial Award given by the Press Foundation of Asia (1978). Magsaysay Award for best journalistic writing (1981), F.I.I. Prize from Maharashtra (1981) and Bankim Prize of the Government of West Bengal, (1982).

Ghosh has written on varied subjects: on mountain expedition, Nandakanta nandaghunti (1962), on political affairs, Amake bolte dao (1977) and Rupadarshir sangbad bhashya (1978). He has published collections of novelettes and short stories: *Lokta* (1966) *Sagina Mahato* (1969), *Amra jekhane* (1970), *Gariahat brijer upar thekey dujane* (1972), *Ek dharaner bipannata* (1981), and a book for children *Dustur dupur* (1973).

The most ambitious trilogy of novels by Ghosh is a running commentary on the political, economic and social upheavals in pre-Independence Bengal for a quarter of a century (1922-1946). The first two parts of the trilogy have been published, *Jal padey pata nadey* (1978) and *Prem nai* (No love, 1981) and the third one *Pratibeshi* (Neighours) is yet to be published. The first volume deals with the easy-going slow-moving scenes of rural Bengal from 1922-to 1926, the second with the fast changing scenes of rural and urban Bengal, while, the third deals with the riot-torn gory days of 1946 which led to the partition of Bengal as well as India. The published volumes spread much of the ability of the writer. He has ably portrayed and analysed the changing pattern of society of Bengal during the third and fourth decades of this century.

A committed humanist, who is by nature free from the sophistries and pedantry of ideologies, Ghosh writes with a rare honesty which is sensitive without being sentimental, precise but never cold, ironic but never arrogant. His straight-forwardness, however, earned the displeasure of politicians of different shades. The Naxalites once 'sentenced him to death, because of his outspoken condemnation of violence, although his sympathy for the misguided youth was unfailing. Ghosh wrote many articles during the years 1970-1975 in Desh (Bengali weekly) and *Kolkata* (Bengali monthly), which were collected in *Amakey bolte dao* (1977), from which a selection rendered into English has been published under the title *Let Me Have My Say* (1978). The writings in these two volumes make consistent appeals to reason and seek to expose the fallacy inherent in undemocratic measures taken in the name of democracy and social justice.

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Ghosh, Lalmohan (1849 — 1909)

Lalmohan Ghosh, born in Krishnagar in 1849, was an eminent socio-political thinker and liberal freedom fighter. His social and political ideals were derived largely from the liberal humanism of Victorian England.

Lalmohan Ghosh was born in Krishnagar in 1849, in an upper middle-class Kayastha family. He was the second son of Ramlochan Ghosh, a member of the Judicial Service of the Government of Bengal and a progressive, liberal-minded Bengalee of the times. Like his elder brother, Manmohan Ghosh, Lalmohan went to school in Krishnagar and after passing the Entrance examination in the first devision, left for England in 1869 to qualify as a Barrister-at-law. He joined the Calcutta Bar in 1873.

An active patriot, Lalmoham became a prominent member of the British Indian Association and visited England in 1879 to represent the grievances and demands of Indians to the British public. On 23 July 1879, he gave a speech at Willis's Rooms in London over which John Bright presided; The speech established his fame as a powerful orator.

In July 1880, he served as a member of a committee (the other members being Sir David Wedderburn, Hodgson Pratt and F.W. Chesson) which pleased with Lord Harrington for the repeal of the Press Act and the Arms Act and for raising the upper limit of the age of eligibility for candidates competing at the Indian Civil Service examination.

Lalmohan emphasised the urgency of introducing representative legislatures in India and offered the practical suggestion that municipal towns should be recognised as constituencies for election. Back in India, Lalmohan took up cudgels against the obnoxious Ilbert Bill and castigated with scathing satire the impudent and insulting remarks that one Mr. Branson, a Barrister, had made on Indian women.

In 1883, Lalmohan visited England once again. He delivered several powerful speeches against the Ilbert Bill and his speech in a meeting held in Royal Public Rooms, Exeter, on 4 September 1883, was, as reported by *the Western Times*, "a speech which put the whole case clearly and forcibly, and which was distinguished alike by its cogency and argument and by the manner in which it was delivered." The same year, he also stood for election to the House of Commons from Deptford as a Liberal Party candidate; the distinction, however, of being the first Indian M.P. was not his but, a few years later, Dadabhai Naoroji's.

In India Lalmohan was always in the front rank of those who worked for a nation in making—Surendranath Banerjea, Kristodes Pal, Anand Mohan Bose, Aswini Kumar Datta, W.C. Banerjee, Ramesh Chunder Dutt, Dadabhai Naoroji and others, His oratory was admired by educated Indians and he was elected President of the Madras session (1903) of the Indian National Congress. Lalmohan Ghosh died in Calcutta on 18 October 1909.

Lalmohan Ghosh's social and political ideals were derived largely from the liberal humanism of Victorian England. He firmly believed in the necessity of Western education for Indians as a force to unite the people into one nation. In his Presidential address at the Madras session of the Congress, he pleaded for compulsory primary education in the country. He never thought of a severance of relation between England and India, but he also believed that it was necessary to acquire, by constitutional means, rights for Indians to the rule (of the British type) of law and justice, to free expression of opinion, to opportunities of trade and service, and to democratic legislative institutions (although on a limited scale).

Lalmohan knew that though British ideals and British practice were admirable in England, the Britons who actually ruled India in the name of the Queen applied a different standard for the people over whom they ruled. To him, it was intolerable that Anglo-Indians would enjoy the

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special rights and privileges blatantly denied to Indians. In one of his speeches, he said that the Natives of India deeply regretted the action of the Anglo-Indian community but they were not surprised at it, for it was impossible to expect men who profited by a monopoly and enjoyed certain special immunities to be eager for reforms or to submit very cheerfully to any curtailment of their privileges.

On another occasion, he said: "It was a shame that a Judge who should be deemed good enough to hang a Native of India should not be good enough to send a European thief or a burglar to prison for more than twelve months." He regretted that "a privilege enjoyed by a few individuals in the midst of a vast population who do not enjoy it, ought not to be called freedom, it is tyranny!" Lalmohan Ghosh's particular contribution to the nationalist movement of India was fearless and cogent criticism of the established authority.

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Ghose, Lotika (20th Century)

Lotika Ghose was an eminent freedom fighter. She founded the Mahila Rashtriya Sangha.

Lotika Ghose was entrusted with the organisation of women. She founded the Mahila Rashtriya Sangha with the help of Subhash Chandra Bose, and his mother as the President. This body had its branches in other districts as well. After Gandhiji violated the Salt Laws, the Sangha sent batches all over India for nearly six months for picketing and courting arrests.

The members went in batches, picketing schools and colleges, and this work was supervised by Lotika Ghose and another member of the Sangha like Arun Bala Sen. Who undertook the work of picketing the foreign cloth shops in the Bara Bazar, and several women's organisations visited this place to stop the sale of foreign cloth. Thus, trade in foreign cloth came to an end for the time being.

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Ghosh, Manmohan (1844 — 1896)

Manmohan Ghosh, born at Krishnagar in 1844, was progressive in his ideas and practice of religious and social reform, and in his belief in the importance of women in society, in the western type of education, in the British variety of Justice and Law and in fair opportunities for Indians.

Manmohan Ghosh, son of Ramlochan Ghosh, a member of the Judicial Service of the Government of Bengal, was born in Krishnagar in an upper middle-class Kayastha family in 1844. The original village home of the family was in Bairagadi in Vikrampur in Dacca district. Ramlochan, an associate of Rammohan Roy, transmitted his progressive and patriotic outlook on life to his two sons, Manmohan and Lalmohan. From father to sons, they represented a phase of the Bengali renaissance of the nineteenth century.

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Manmohan was educated at Krishnagar Collegiate School, passing the Entrance examination of the Calcutta University in 1859. He joined the Presidency College in 1861, and next year, he sailed for England along with Satendra Nath Tagore—an association that began a lifelong intimacy with the Tagores—with the intention of sitting for the Indian Civil Service examination. While Tagore was successful in this competitive examination in 1863, being the first Indian to be so, Manmohan failed to qualify in the examination of 1864 and found himself age barred, by a sudden change in the rules, for the examination of 1865. He had in the meantime joined the Lincoln's Inn. In 1866, he returned to Calcutta to set up as a barrister-at-law and in course of a short time distinguished himself in the profession. Manmohan Ghosh died in Krishnagar in October 1896.

Even before leaving for England, Manmohan was interested in public affairs. In 1860, he wrote letters to *the Hindoo Patriot* protesting against the oppression of the ryots (peasants) by the Indigo Planters (who were Europeans). In 1861, he started a fortnightly periodical, *the Indian Mirror*, and edited it till March 1862. While a practising barrister, he joined the British Indian Association.

He joined the Indian National Congress and was Chairman of the Reception Committee for the Calcutta session (1890) of the Congress and also Chairman of the Reception Committee of the Krishnagar session (1896) of the Bengal Provincial Conference. A Brahmo and an enthusiastic believer in the necessity of women's education (he had sent his wife Swarnalata to the Loreto Convent), Manmohan supported the cause of women's education in a symposium organised by progressive Brahmos in 1872.

The next year, he became the Secretary of the Bethune School and a patron of the Hindu Mahila Vidyalaya, and in 1876, he became a patron also of the Bangal Mahila Vidyalaya. During his second visit to England (1885), Manmohan joined a deputation of Indians who sought to arouse the interest of the British public in Indian affairs. During subsequent visits (1887, 1890, 1895), he lectured on the political situation in India. He was an effective speaker though his oratory did not reach the level of his brother Lalmohan Ghosh's.

Manmohan Ghosh's patriotism and general outlook on socio-political issues were typical of the class to which he belonged. This was the class of uppercaste and affluent Hindus who, by virtue of their profession or occupation, coveted opportunities (and found them) of social contacts with Englishmen in India (and in England when they happened to be there); whose general outlook was deeply imbued with the ideas of liberal humanism learnt from Victorian Britons; who themselves lived a life far remote from the life of millions of common Indians; the sincerity of whose patriotism was nevertheless beyond question. Manmohan was progressive in his ideas and practice of religious and social reform, and in his belief in the importance of women in society, in the western type of education, in the British variety of Justice and Law and in fair opportunities for Indians.

Not the least memorable aspect of Manmohan's personality was his friendship for the great poet of Bengal, Michael Madhusudan Dutt. Manmohan was a staunch admirer of Michael's poetry and loved the man Michael, and stood by the suffering poet's death-bed. It was to manmohan who went to report to the poet in the Alipore General Hospital after seeing through the burial of Henrietta Michaels's wife, that the grief-stricken poet recited the lines from 'Macbeth', "Tomorrow, and tomorrow, and tomorrow". To Manmohan the dying Michael said, "If you have one bread, you must divide it between yourself and my children; if you say you will, I depart with consolation." Manmohan gave his word and the poet said, "god bless you, my boy." This incident shows the kind of man that Manmohan Ghosh was.

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Ghosh, Manmohan (1869 — 1924)

Manmohan Ghosh, born in 1869, was a great Bengali Indo-English poet. His work reveals a limited but genuine poetic talent.

Indo-English poet, son of a successful Bengali Physician and elder brother of Sri Aurobindo, Manmohan Ghosh received an exclusively English education, first in a Convent school away from home, and in England from the age of ten onwards; and his own mother-tongue remained almost a closed book to him. The childhood trauma of his mother's insanity and his father's sternness caused an over-powering sense of alienation in him which was accentuated by his long sojourn abroad.

At Oxford, he studied classical literature, made friends with the poets of the Decadent School and after taking his degree, tried unsuccessfully to settle down in England. Compelled to return to India in 1894, he became a Professor of English in the Government Educational Service of Bengal. His marriage in 1898 brought him a brief spell of happiness; but tragedy struck in 1905 when his wife was permanently paralysed. Manmohan, who had planned a few months earlier emigrate to England after his imminent retirement, died a blind, broken man.

Manmohan's early poems appeared in Primavera (1890) which also included the work of Lawrence Binyon and other British 'decadent' poets. They are typical of the mood of the Eighteen Nineties. In *Love Songs and Elegies* (1898), there is a colourful celebration of Nature. *Songs of Love and Death* (1926) shows the poet still lost in the *fin de sielce* world. *Orphic Mysteries*, (songs of pain, passion and the mystery of death, and *Immortal Eve* songs of the triumph and mystery of beauty, were the products of a lyric upsurge following the death of the poet's wife in 1918, though they first appeared in 1974 in the *Collected Poems*.

Here, Manmohan struggles through personal sorrow, movingly expressed, towards the reassurance of a reunion. *Perseus*, the *Gorgon Slayer*, an epic, planned as a *magnum opus* was begun in 1898 but abandoned in 1914 under official pressure, consequent on unfounded allegations that it was a seditious political allegory. This fragment of 7500 lines of blank verse on the theme of the idea of progress in human history is an elegant pastiche, entirely classical in conception and execution. In *Nollo and Damayanti* (1916), an incomplete verse drama on the Shakespearian model, the poet made an unsuccessful attempt to handle Indian material. *Adam Alarmed in Paradise*, a 'lyric epic' begun in 1918, also remained a fragment.

Manmohan Ghosh's work reveals a limited but genuine poetic talent which, however, failed to grow to its fullest stature. Hovering all through his life between the two words of the England of the Eighteen Nineties and India—the one 'dead' and the other 'powerless to be—born' for him he never fulfilled the early promise of *Primavera*.

His poetic equipment was rich. Perfectly at home with the English language, he had an unfailing sense of rhythm and a fine sensitivity to the sound and feel of words. His delight in Nature and his passion for beauty were intense. His larger poems show that, along with a delicate lyricism, he was also capable of sustained poetic flight in the narrative mode.

Unfortunately, his spiritual home was the England of the age of Decadence. Long after he had been exiled from it, he continued to be unaware that Camelot had totally vanished, while he equally disastrously failed to realise the supreme importance of striking his roots in the land of his birth, to which he returned, not as a native, but as an alien. Manmohan Ghosh

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was therefore doomed to remain a minor poetic craftsman and could not become a major voice like Sri Aurobindo.

In 1974, Sahitya Academy published Selected Poems of Manmohan Ghosh compiled by his daughter Lotika Ghosh. The selection contains his unfinished poems, besides the memorial address of Rabindranath Tagore.

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Ghosh, Motilal (1847 — 1922)

Motilal Ghosh, born at Pala-Magura in the district of Jessore in 1847, was a leading freedom fighter and social reformer. He was one of the guiding spirits of the agitation against the partition of Bengal.

Motilal Ghosh was born on 28 October 1847 in the village of Pala-Magura in the district of Jessore (now in Bangladesh) in a middle-class Kayastha family. His father Hari Narayan Ghosh was a pleader in the District Court of Jessore. His mother Amritamayee Devi was a pious lady to whom her sons were so devoted that they later named almost everything in the village including their newspaper, after her. Motilal had three elder brother, Basanta Kumar, Hemanta Kumar and Sisir Kumar, and four younger brothers, Hiralal, Ramlal, Binodlal and Golaplal. It was a large family and not very affluent. In 1869, Motilal married Nistarini Devi, daughter of Haranchandra Sarkar, *Seristadar* of the Dacca District Court and a native of Kumarkhali.

Motilal had his early education in a village *pathsala*. Later, he joined the Krishnagar Collegiate School from where he passed the Entrance examination in 1861. Though, he joined the Krishnagar college for higher studies he did not appear at the First Arts examination and his formal education ended there.

Motilal was deeply influenced by the Ramayana, the Mahabharata and *Vaishnav* literature. He was also fond of Bengali dramas and European historical and political works. In his student life, he was drawn to the Brahmo Samaj and used to attend the Samaj meetings and prayers at Krishnagar. But, he was never formally converted and remained a Hindu, more precisely a devout Vaishnav.

Motilal came into close personal contact with almost all the prominent figures of the time—Ananda Mohan Bose, Manmohan Ghosh, Lalmohan Ghosh, Nabin Chandra Sen, Raja Digambar Mitra, Jatindra Mohan Tagore, W.C. Banerjee, Rev. K.M. Banerjee, Bhupendra Nath Bose, Aurobindo Ghosh, Bipin Chandra Pal, Hirendranath Datta, Byomkesh Charkravarti, P. Anandacharlu, Bal Gnagadhar Tilak, Lala Lajpat Rai, Maulana Mohammad Ali and others. He had also many European friends like W.S. Caine, Charles Bradlaugh and William Digby. Though, he was one of the nationalist leaders in Bengal and always criticised the Government in his writings and speeches, he was on friendly terms with many of the high officials including the Governor Lord Carmichael.

After the death of his father in 1863, Motilal took up an appointment for a short while as Headmaster of a high school at Piljong in Khulna district. It was from 1868 that his active career started as a journalist. In that year, along with his brothers, he started the *Amrita Bazar Patrika*, a weekly bilingual paper, in their native village in Jessore district. The paper was shifted to Calcutta in 1871 and continued to be a bilingual weekly till March 1878.

After the passing of the Vernacular Press Act, *the Patrika* was converted overnight into

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an English weekly (21 March 1878). It became a daily from February 1891 and shortly thereafter Motilal became one of the editors. As a journalist, he was a forceful writer and contributed numerous articles on various problems of the day including international affairs, some of which were later published in booklet form. He was a fearless writer and never cared for official disfavour.

In 1910, he was asked to deposit a security of Rs.5,000/- for publishing an article on police torture at Jagatshi Ashram in Assam. The order was, however, withdrawn later due to the influence of Lord Carmichael. In 1912-13, again he was charged with contempt of court for publishing a series of articles commenting on the Barisal Conspiracy Case. The charge was, however, dismissed. He was tried for contempt of court again in 1917 but was acquitted. In the field of independent journalism Motilal's name will always remain high.

In those days journalism was closely associated with politics and no wonder that Motilal took an active part in the nationalist movement, becoming in course of time one of the prominent leaders in Bengal. He first attended the Indian National Congress session in 1887 and regularly attended the sessions for many years. To popularise the nationalist movement he was keen on holding Provincial Conferences. He attended the Bengal Provincial Conferences at Natore (1897), Bhagalpur (1900), Midnapore (1901), Barisal (1906) and Pabna (1908). In 1915, he presided over the Bengal Provincial Conference held at Krishnagar. Motilal often gave evidence before Governmental Committees where he expressed himself fearlessly to uphold the rights of Indians.

In 1887, he gave evidence before the Sub-Committee of the Public Service Commission to enquire into the conditions of the Services and was largely responsible for introducing the competitive system of recruitment for certain posts in the Postal Department which had been till then a monopoly of Europeans and Anglo-Indians. In 1902, he gave a written statement before the Indian Police Commission in which he wanted a separation of the police and the magistracy and also a separation of the executive and judicial functions. In 1912-13, he submitted a memorandum to the Public Service Commission on the Indian and Provincial Civil Service. He demanded simultaneous civil service examinations in England and India.

Motilal often spoke at various public meetings criticising the Government and putting forward the nationalist viewpoint. In 1898, he was one of the organisers of a meeting held at the British Indian Association to protest against the sedition Bill. He also organised a meeting at the Town Hall to protest against the Calcutta Municipal Bill. He presided over a meeting called for the same purpose in 1899 at the Classic Theatre. In 1913, he was an active participant in a meeting at the Town Hall to consider the question of the separation of the executive and the judiciary.

Motilal was one of the guiding spirits of the agitation against the partition of Bengal. Belonging to the extremist group, he was dissatisfied with the policy of the Indian National Congress after the Surat split. In 1915, he joined the Home Rule League and lectured at different places to propagate the movement. He, however, did not dissociate himself from the Congress but attended its meeting in 1918. He also attended a meeting at the Town Hall in 1919 to protest against the Rowlatt Act.

A friend of Digby, Motilal was particularly critical of the economic consequences of the British rule. He often wrote on the miseries of the plantation and factory labourers. He was not in favour of large-scale industrialisation but wanted the revival of indigenous industries.

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Ghosh, Nalini Kanta (1892 —)

Nalini Kanta Ghosh, born at Araihazari Jawgara in Dacca in 1892, was an eminent revolutionary freedom fighter of Bengal.

Nalini Kanta Ghosh, son of Jaychand Ghosh and Monomohini Debi, was born in 1892 at Araihazari Jawgara under the Kikrampur Pargana, Dacca. He got his schooling in the local High School and passed the Matriculation examination in 1910. He was initiated into the Anushilan Samiti by Satish Chandra Kavyatirtha, Head Pandit of the School and an active member of the Samiti. After Matriculation, Nalini Kanta went to Dacca and got himself admitted in the Mitford Medical School. Being in close contact with Trailokynath Chakraborty, Pratulchandra Ganguly and other important leaders of the samiti, he devoted himself to Party-work.

Nalini Kanta was sent by the Party from Dacca to Chittagong to organise the movement in that district in 1913, when his name was found in a list along with the names of some prominent revolutionaries seized by the police at the Rajabazar residence of Amrita Lal Hazra. Being betrayed by some Party workers at Chittagong, Nalini Kanta next went to Serajganj to take charge of the North Bengal organisation.

During the period from 1913 to 1916, he worked very hard and travelled far and wide to organise the party. Dinesh Biswas, Provash Lahiri, Jitesh Lahiri, Nalini Bagchi and many other prominent revolutionaries were very active during this period and spread out in different parts of India to organise the Samiti.

In 1916, Nalini Kanta was arrested at Allahabad and brought to Dacca for trial by a Special Tribunal on a charge of violating the internment order. Though, he was acquitted and released, he was rearrested and kept confined in the Dalanda House from where he dramatically escaped on 23 December 1916. After arrest at Allahabad, he was brought to the Kyd Street Police Station in Calcutta, where he was subjected to inhuman tortures at the hands of notorious police officials. Nalini Kanta with stood all the ordeals with iron determination and unflinching faith.

After escape from the Dalanda House, he took shelter at *Prabartak* Sangha, Chandernagore, which then being a French territory, provided an asylum for the revolutionaries fighting for the freedom of India. From there Nalini Kanta shifted their centre of activities to Gauhati, Assam. Two houses were hired, one at Atgaon and another at Fancy Bazar. Several renowned revolutionaries, like Amar Chatterjee, Nalini Bagchi, Provash Lahiri and some others, soon came in there. The police got information about this shelter from a betrayer and immediately rushed with a large contigent on 7 January 1918 at deal of night.

The revolutionaries were also alert and watchful at the Atgaon centre. There was a sharp exchange of fire. Nalini took charge of the command and ordered his comrades not to surrender but to fight to the last. The revolutionaries heroically resisted, and after a fierce fight the police party fled away.

Apprehending further attack, the revolutionaries next day moved to the Nabagraha hills. The police again attacked them, this time with a larger force. Nalini again ordered his men to fight till the last. When their bullets were exhausted he ordered them to escape under cover of darkness and heavy police firing. In this fight at least thirty police personnel were seriously

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wounded. Nalini Ghosh, Provash Lahiri and Manindra Ray were, however, arrested afterwards in seriously wounded condition. A case was started against them. Nalini Ghosh got 7 years' rigorous imprisonment and Tara Prasanna Dey and Naren Banerjee five years' each. Manindra Ray and Provash Lahiri got three years' each.

After release, in 1924, Nalini Kanta joined the Congress movement and soon became the President of the Dacca Congress Committee. He married in 1926 and has five sons and two daughters. He migrated to West Bengal in 1962 from his native place at Dacca.

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Ghosh, Parimalkumar (1888 — 1960)

Parimalkumar Ghosh, born at Sholaghar in Bikrampur in 1888, was a popular Bengali poet who wrote a good number of idealised love poems.

Parimalkumar Ghosh (Bengali) was a poet of considerable fame in the second and third decades of this century. A group of Tagore admirers emerged in Bengal just before the first world war. They had their roots deep into tradition, and declared their faith in beauty, truth, and in the ultimate victory of good over evil.

Satyendranath Dutta, Kumudranjan Mullick, Karunanidhan Bandyopadhyaya, Jatindramohan Bagchi, Kalidas Roy, Savitriprasanna Chattopadhyay and Parimal kumar Ghosh belonged to this group.

He came of a respected Kayastha family of the village Sholaghar in Bikrampur, Dhaka district, now in Bangladesh. He was born in his maternal grandfather's place in Comilla. His father was Prabhatchandra Ghosh, a regular contributor to the Manasi, His mother was Kusumkumari. Parimalkumar had his early schooling in East Bengal. He took his B.A. degree with a 1st class Honours in English from a Calcutta College (1918) and M.A. in English from the University of Calcutta (1920).

After a brief spell in a school at Bangnan, he joined the Dhaka Intermediate College as a lecturer in English and served there for a considerable time before he opted for West Bengal after the partition of India. He joined the Hooghly Mohsin College and then retired from the West Bengal Education Service. He had a long innings as a teacher of English and took a good number of students under his umbrage. Among them can be mentioned the following: Buddhadev Bose, Parimal Roy, Mahmud Hasan, Ajit Dutta, Asutosh Bhattacharya, Amalendu Bose and Serajul Huque.

He had suffered a long illness before his death. He married Nirmala, daughter of

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Zamindar-pleader Raicharan Guha of Chandsi, Barisal. Parimalkumar regularly wrote in the following literary monthlies published from Calcutta: *Bharati, Paricharika, Pratibha, Prabaso, Manasi-o-marmavani.* His maximum contribution came during the period-1914 to 1928. He also contributed to the following journals: *Bharatvarsha, Dhaka Review, Narayan, Bejoli, Bina* and *Upasana.* He edited and published two literary journals from Dhaka—Dipika and Prachi. He published a few books; among them the most notable was the collection of poems *Narimangal* (1926). He wrote a good number of idealised love-poems which showed his command over the diction, imagery and metries.

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Ghosh, Prafulla Chandra (1891—)

Prafulla Chandra Ghosh, born at Malikanda in the Dacca district in 1891, was eminent freedom fighter, social activist and politician.

Prafulla Chandra Ghosh was born on 24 December 1891 in a lower middle-class Hindu Kayastha family in the Malikanda village of the Dacca district. His father's name was Purna Chandra Ghosh and mother's Binodini Debi. He had one brother, Chaitanya Ghosh, and one sister, Jamuna Ghosh. Purna Chandra was a teacher at the village primary school. Prafulla Chandra Ghosh never married.

Prafulla Chandra Ghosh began his education at the Mina School (Dacca). Then he joined the Gobindapur School in 1902 and later the Dacca Pogoj School in 1908, from where he passed his Entrance examination in 1909. Passing his Intermediate examination in 1911 from the Jagannath College, Dacca, he graduated with Chemistry Honours from the Dacca College in 1913. He passed his M.Sc. in Chemistry from the Dacca College in 1916, and took his Ph.D. at the Calcutta University in 1919.

Formally terminated, his education nevertheless continued through a scholarly tour of America and Europe in 1953, and attendance at an educational seminar in Israel in 1958, including, of course, the many eminent books and people that influenced his life. Among his favourite books were biographies of Mazzini, Garibaldi and George Washington, history of the American War of Independence, and the writings of Tolstoy.

In Indian literature, he was fond of the Epics, the Upanishads and the Gita. He also loved the writings of Aswini Kumar Dutta, D.L. Roy, Rabindra Nath Tagore, Sri Aurobindo, Swami Vivekananda, Mahatma Gandhi, Lala Lajpat Rai, Dadabhai Naoroji and R.C. Dutt. The people moulding his mental makeup included Sarat Chandra Chattopadhyaya, the Head Pandit at Debinagar, Basanta Kumar Ghosh, the Headmaster of Gobindapur School, Prassanna Kumar Sen, the Headmaster at Pogoj School in Dacca, Lalit Mohan Chattopadhyaya, a teacher at the Jagannath College, Dr. E.R. Watson and Dr. Prafulla Chandra Roy.

The Ramakrishna Mission and the teaching of Swami Premananda and Swami Brahmananda also left an imprint on Prafulla Chandra Ghosh. His friends included Paresh Nath Ghosh, Jogesh Chandra Roy Vidyanidhi, Bidhu Sekhar Shastri, Mahesh Chandra Bhattacharya, Kiran Shankar Ray, Suresh Chandra Sen, Suresh Chandra Banerjee, Subhas Chandra Bose, Meghnath Saha, Satyen Bose, Haripada Chattopadhyay, Jatindra Mohan Ray, Satish Chandra Das Gupta, Biswanath Das, Profulla Chandra Sen, Sarat Chandra Bose and Amrita Lal Thakkar, Bal Gangadhar Tilak, Annie Besant, C.R. Das, Shyam Sundar Chakraborty and Bipin Chandra Pal were his political heroes.

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While still a schoolboy Prafulla Chandra came under the influence of the Anusilan Samiti of Dacca and joined it in 1910. In 1911, he attended the 27th session of the Indian National Congress, and in 1913, he left the Anusilan Samiti, realising that violent revolution was a wrong means.

He met Gandhiji and attended the Calcutta session of the Congress in 1917 and again the special session of the Indian National Congress at Calcutta in 1920. He joined the non-cooperation movement in 1921 and organised 'Abhoy Ashram' for constructive work at Dacca. He toured the districts of East Bengal to win mass support for the non-cooperation movement and was jailed for three weeks for distributing leaflets calling upon the people to join the Congress Volunteer Corps. He attended the Bengal Provincial Conference at Barisal, the All India Political Conference at Delhi and the Congress session at Gaya. He was elected secretary of the Bengal Provincial Congress Committee.

Resigning in 1923 both from the 'Abhoy Asram' and from the Bengal Provincial Congress Committee, he spent the year touring with Rajagopalachari, Jamnalal Bajaj and Vallabhbhai Patel. He took up constructive work in the village including the spread of *Charka*. He joined the *Khadi Pratishthan* but resigned from it in 1925.

In 1924, he attended the Indian National Conference at Ahmedabad. Returning to the 'Abhoy Ashram' in 1926, he stayed there till 1928, introducing dyeing, printing, agriculture and fishery. In 1929, he attended the Lahore Congress and in 1930, he was arrested for conducting the *satyagraha* movement at Midnapore, having organised the satyagraha committee through the 'Abhoy Asram'.

Released in 1931, he attended the Karachi session of the Congress, was arrested again and released in 1932. He attended the Calcutta session of the Congress and the Congress Workers' Conference at Poona in 1933. He attended the Bombay session of the Congress in 1934, and became a member of the All India Village Development Organisation. He worked in the villages of Bengal and Orissa, organising volunteers for constructive work.

Then, between 1935 and 1939, he attended the Haripura and the Tripuri sessions of the Congress, supported Pattabhi Sitaramayya against Subhas Chandra Bose, and became a member of the Congress Working Committee. Arrested in 1940, he was released in 1941.

In 1942, he joined the Quit India movement, was arrested again and released in 1944. On his release, he met Gandhiji at Sevagram and went to Balrampur to help Labanyalata Chanda and Jamuna Ghosh (his sister) in their basic education centre. He became President of the Kasturba Committtee in Bengal in 1945. In 1946, he visited the riot-affected areas of East Bengal.

In 1947, after partition and independence, he became leader of the West Bengal Parliamentary group and was chosen as the first Chief Minister. He had to leave in 1948 after a no-confidence vote in the party. From 1949 to 1950, he worked at Balrampur, toured the districts of West Bengal and East Pakistan explaining of Nehru-Liaqat Ali Pact, helped Annada Prasad Chowdhury in starting his paper, *the Loka Sevak*. He later organised the Krishak Majdoor Party which merged with the Socialist Party in 1953, forming the Praja Socialist Party. The same year, he worked for the Bhudan Movement in West Bengal. He was a member of the West Bengal Assembly from 1955 to 1957.

From 1963 to 1966, as a leader of the Praja Socialist Party, he worked at Midnapore. In 1967, he joined the first United Front Government in West Bengal as the Food Minister. On the fall of the U.F. Government, he became the Chief Minister in a new coalition government with the support of the Congress in the legislature. Defeated in the midterm elections of 1969, however, he gave up political life and devoted himself to social work. P.C. Ghosh did a lot of the latter in his life, for example, in the North

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Bengal Flood in 1923, the Tripura Flood in 1929, the Bengal Famine in 1936 and during Calcutta's 1946 Communal Riots.

Other than his political social work, academically too P.C. Ghosh has known success. He lectured in Chemistry at the Presidency College, Calcutta, from 1919 to 1920, and was the Deputy Assistant Master of the Calcutta Mint. He has contributed numerous articles in journals and periodicals, like *the Narayana* and the *Nabya Bharat*. Among his books may be mentioned 'History of the Congress from Nagpur to Lahore' (1931), 'Prachin Bharatiya Sabhyatar Itihas' (1946), translation from the original Gujarati 'Geeta Bodh' by Mahatma Gandhi (1945), 'Indian National Congress (1960) and 'Mahatma Gandhi' (1964).

As a man, Dr. Ghosh is liberal in his outlook and against the caste system and untouchability. He has always stood for women's emancipation. He also favours modern scientific education. However, he never wanted to neglect Indian cultural heritage and her rich languages. An Indian child according to him should be educated in his mother tongue. Dr. Ghosh fully supported Gandhiji's Basic Education Scheme and he did not like that education should be controlled by the State.

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Ghosh, Ram Gopal (1814 — 1868)

Ram Gopal, born in Calcutta in 1814, was a leading businessman, educationist and socio-political thinker.

Ram Gopal was born in Calcutta in 1814. His father Gabinda Chandra, a small trader, hailed from Baghati, a village in the district of Hooghly. Ram Gopal had his elementary education in Sherbourne's School. He got admitted into the Hindu College with the help of David Hare. Hare took compassion on him for his father's straitened circumstances. Ram Gopal could not, however, prolong his stay in the College and had to leave it while in the second class in order to supplement his father's poor income. Here also David Hare was generous enough to secure for him a job in the Joseph Company of Calcutta.

In the Hindu College, Ram Gopal, like many of his friends, came in the close contact with teacher Derozio and was greatly inspired by him. Derozio's instruction in the College and his guidance outside, specially in the Academic Association, left an indelible stamp on Ram Gopal's mind. He was imbued with the new ideas which gave him a wide outlook and a discerning attitude about men and things. The seed of his later progressive and reforming activities was sown in his mind during these years. The Academic Association gave Ram Gopal and his friends a forum for free discussion of various topics and problems of the day. The Association also afforded him a suitable scope for training in oratory.

Ram Gopal while serving in the Joseph Company prepared almost of his own accord an account of our small industries and agricultural products after a through enquiry. This greatly impressed his boss and paved the way for his promotion. Ram Gopal had a natural bent for business and gradually connected himself with the newly formed Joseph and Kelsall Company. After Joseph's retirement, he entered into a partnership with Kelsall and continued for several years in business in exports and imports.

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In 1864, he got a sum of two lakhs rupees by surrendering his partnership with Kelsall. Thus the commercial crash of 1847-48 did not touch him in the least, and in 1849, he floated a Company under his own name—R.G. Ghosh and Co. His business prospered in the years following. In his business affairs, he secured that times the assistance of some of his friends of the college days, many of whom, such as Pyarichand Mitra, also used to conduct export and import business with foreigners. Ram Gopal's was the life of an enlightened business man. Even in those days, he had the foresight to realise that for the economic development of a country, Banking and Insurance also play a very important part. So, he associated himself intimately with these branches of business.

A prominent figure of the Young Bengal, Ram Gopal while engaged in business took an active part in most of the progressive movement of his day. At that time, Ram Gopal and his friends of Young Bengal thought very seriously for the improvement of the motherland. With this object in view they founded associations—cultural, literary and later, political.

Ram Gopal was one of the principle founders of the "Society for the Acquisition of General Knowledge" established in 1838. A few years afterwards, on his initiative, *the Bengal Sectator*, a bilingual (English and Bengali) journal was started. He personally bore the financial burden of the paper. His friends Tarachand Chakravarty, the Rev. K.M. Banerjee and Pyarichand Mitra gladly cooperated with the journal as a regular contributors. The paper focussed the degraded condition of the rural folk to the public view. It also devoted itself to the dissemination of knowledge about agriculture and industries. Ram Gopal and his friends took the fullest advantage of the presence of George Thomson in 1842-43 for awakening political consciousness in our country. He turned his paper, first a monthly, then a fortunately and lastly a weekly, into an organ of there activities.

As a result of their collaboration with Thomson, the Bengal British India Society, the first of its kind in India, was founded on April 20, 1843. Ram Gopal, later in 1845, became its President. Not only political but social and educational questions were mooted at the meetings of the society and it is to their credit that the leaders took up the cause of women's education as one of their primary objects.

Ram Gopal was also connected with educational institutions and often offered generous help for their development. His interest in education drew to him Dr. F.J. Mouyat, Secretary to the Council of Education. It was Dr. Mouyat who first broached in 1844 the proposal for founding a university in Calcutta after the pattern of the London University. Ram Gopal gave him his unstained support and encouragement even at that initial stage.

In 1857, when the University of Calcutta was established the authorities appointed Ram Gopal as one of its foundation members; prominent among other Indian members being Pundit Iswarchandra Vidyasagar and Prasanna Kumar Tagore. Ram Gopal was one of the Principal supporters and advisers of Drinking water Bethune while he founded his female school in Calcutta.

Ram Gopal always stood for upholding the rights of his countrymen. He supported the draft bills of the Law Member, Bethune, for removing the discrimination between the European and the Indian Community in matters legal and Judicial. Ram Gopal even wrote a pamphlet on the evils arising out of this differential treatment.

Such activities of Ram Gopal so much enraged the whites that they unashamedly removed him from the Vice-Presidentship of the Agricultural and Horticultural Society. When the British Indian Association was established (1851), Ram Gopal became one of its principal spokesmen and he kept up his connection with that body all his life. He was nominated a member to the first Bengal Legislative Council for 1862-64.

The Nimtala Burning Ghat was proposed to be removed by the Lt. Governor Beadon to

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some distant outskirts of the city. Ram Gopal vehemently protested against this proposal in a speech in the Calcutta Municipality. His reasons were so cogent and forceful that Beadon had to drop his proposal. As a member of the District Charitable Society Ram Gopal did much for the poor by his munificent donations. His philanthropy was of a superior order. Even just before his death, he remitted all the dues in his favour from his debtors. Ram Gopal died full of honours on 20 January 1868.

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Ghosh, Rashbihari (1845 — 1921)

Rashbihari Ghosh, born at Torekona in the District of Burdwan in 1845, represented a fine combination of intellectual ability, forensic skill and patriotic spirit.

Brilliant lawyer, twice President of the Indian National Congress (1907 and 1908), outstanding legislator, Rashbihari Ghosh stood of Swadeshi which meant the development of India for Indians. He visited Europe many times and was greatly impressed by the western mode of life. Rashbihari Ghosh was born on 23 December 1845 in the village of Torekona in the District of Burdwan. However, according to the account of his step-brother, Suresh Chandra Ghosh, he was born in Khanda Ghosh, Torekona being his ancestral home. His father, Jagabandhu Ghosh (1823-1903), married twice and Rashbihari was the only child by his first wife, Padmabati. By his second wife, Jagabandhu had five sons, namely, Bipin Bihari Ghosh, a judge of he Calcutta High Court, Jogesh Chandra, Suresh Chandra, Atul Krishna and Sarat Chandra. Jagabandhu belonged to a respectable but not rich middle-class Kayastha family. He started life in the Burdwan Raj Estate, then he became in turn Inspector of Police, Head Clerk in the District Judge's Court at Midnapore and a clerk in the District Magistrate's office at Berhampore.

After a short spell in the local *Pathsala*, Rashbihari was educated in the Burdwan Raj Collegiate School. He passed the Entrance examination from Bankura in the second division, after which he entered the Presidency College, Calcutta, from where he passed the First Arts examination, standing first in order of merit (1862). In the B.A. examination, he stood second (1865). He obtained a first class in the M.A. examination in English, for which he was awarded a gold medal (1867). In 1871, he passed the Honours-in-Law examination, and in 1884 was awarded the degree of Doctor of Laws. His attempt to proceed to England to qualify as a barrister was unsuccessful on account of the opposition of his relatives.

Rashbihari's first wife Priyambada Debi, daughter of Shibchandra Deb of the Sadharan Brahmo Samaj, committed suicide due to a family quarrel, and Rashbihari married a second time. Both marriages were childless.

He was a great admirer of Vidyasagar who had visited his paternal home in Khanda Gosh, but it is not known whether they met. He also held his teacher Krishna Kamal Bhattacharya in great esteem. In the early stage of his career at the bar, he was greatly helped by Dwarkanath Mitra. Sir Taraknath Palit was also a close friend of his. Rashbihari's income at the Bar was proverbial and he earned a fabulous amount. He built a house at Calcutta but also maintained a flat in Chowringhee. He was a keen student of literature, read voraciously and possessed a good library.

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Rashbihari was proud of the heritage of Bengal and struck to the Bengali dress even after his foreign tours which were primarily holiday trips. But he was very much impressed by the Western mode of life.

On the question of social reform he was opposed to any sudden change and believed in a process of slow evolution. Thus in many respects his outlook was conservative. He was in favour of early marriage but was not opposed to the remarriage of widows, whom, however, he expected to lead a life of moral restraint. In religion he was rationalistic. In his young days, he once wanted to be converted to Christianity but dropped the idea because of the opposition of his father. A staunch believer in Hindu-Muslim unity, he considered cow-slaughter to be its chief obstacle.

Rashbihari was closely associated with the Calcutta University. In 1879 he became one its Fellows, and from 1893 to 1895 was President of the Faculty of Law. From 1887 to 1899, he was a member of the Syndicate. He wanted students to go abroad to study science and technology but not law. Gokhale's scheme of compulsory primary education received his warm support, and during the Swadeshi movement he supported the move for national education, becoming the first President of the National Council of Education (1906-21). To encourage female education he instituted a gold medal to be awarded to the best among the lady graduates of the Calcutta University.

He did not associated himself publicly with the Indian National Congress until 1906. His first important appearance in politics was in 1905 when he presided over a meeting held in the Calcutta Town Hall to protest against the offensive remarks of Lord Curzon at the Convocation ceremony of the Calcutta University. In 1906, he was the Chairman of the Reception Committee when the Congress held its annual session in Calcutta. Next year, he presided over the Surat session which ended in a pandemonium. In 1908, he presided over the Madras session.

A moderate in politics, he took a prominent part in the Swadeshi movement which he considered to be based on "love of our own country, not on hatred of the foreigner". To him it meant "the development of India for Indians". This objects he wanted to achieve through constitutional agitation and denounced the extremists as "impatient idealists". The national movements of other countries also interested him.

Rashbihari was completely free from narrow provincialism. He was greatly influenced by Gokhale's political ideas. He looked upon the British rule in India as a blessing and had great faith in Britain. "I can never think", he observed, "that England will ever retrace her steps or forget her duty to India...She came not as a conqueror but as a deliverer with the ready acquire scene of the people, to heal and settle, to substitute order and good government for disorder and anarchy....That task has now been accomplished...and it only remains for England now to fit us gradually for that autonomy which she has granted to her colonies." Again he exhorted, "Have confidence in yourselves and also in the good faith of England." (Welcome Address at the Calcutta Congress, 1906) He explained his views further in his Presidential Address at the Surat Congress (1907): "The ideal after which we are starving is a autonomy within the Empire and not absolute independence."

A stout defender of the economic interests of India, he looked upon the Swadeshi movement as a means of fostering indigenous industries which the British Government, following free trade principles, had failed to protect by tariff. This he did not think could be done merely by boycotting foreign goods. "This," he declared, "can only be done by improving the economic condition of the country...by the creation and diffusion of domestic industries and by the investment of local capital in industrial arts in which India was preeminent at one time." He thought that the Government of India should be the "motive force in the industrial development of the country". He himself finance one '*Bande-mataram* match Factory'.

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Although not a habitual public speaker, he was an accomplished orator. He addressed the annual sessions of the Indian National Congress and also spoke on other important occasions. His speeches have been published in a collected edition. His most important work was his Tagore Law Lectures on the 'Law of mortgages in India'.

Rashbihari was a member of the Indian Legislative Council from 1891 to 1896 and again from 1906 to 1907, where he took an active part specially when legal or financial matters came up for discussion. His speeches on these occasions demonstrated not only his great legal acumen but also his thorough grasp of India's Manifold problems. His most notable contributions in the legislature were with regard to two bills, one on the partition of Hindu and Muslim families and the other on the right of the debtors to buy back their properties.

His most important speeches were on Indian Financial Statements for 1894-95 and 1906-07, on the Indian Tariff Bill of 1894 and on the Seditious Meetings Bill. In 1908, at the request of the Law Member, he rendered valuable assistance in preparing the Civil Procedure Code Bill.

Rashbihari took a keen interest in the welfare of his native village Torekona where he built a hospital and a school. He also constructed *Ghats* where his parents had been cremated. Educational institutions received his generous patronage. He donated Rs. 21,43,000 to the Calcutta University Science College, Rs. 17,00,000 to the Jadavpur Technical College, Rs. 1,00,000 to the Benares Hindu University, Rs.1,00,000 to the Torekona school named after his mother and Rs. 50,000 to the Carmichael Medical College.

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Ghosh (Das), Santi (1916—)

Santi Ghosh, born in Calcutta in 1916, was a great revolutionary freedom fighter.

Swami Vivekananda once exhorted Indian youths, "Don't forget, from your very birth you are destined to be sacrificed at the altar of the Motherland." Who knew this message of the Swamiji was one day to find an amazing fulfillment in one of his close relations of his sister's grand daughter, Santi Ghosh. Exquisitely beautiful, a singer with a golden voice, Santi even in her early teens felt herself marked for a life dedicated to the cause of her country's freedom.

Santi was born in Calcutta on 22 November 1916. Her father Devendranath Ghosh, who originally came from Barisal district, was a Professor in the Comilla College. His patriotic fervour influenced Santi in her very early age. Once Santi sang at a reception meeting in honour of Sarojini Naidu. After the meeting the proud father smilingly blessed his daughter, "Try to be like this great lady in future."

In Santi's autograph book Bimalprativa Devi, a well-known revolutionary, once wrote, "Be like the Santi of Bankim's *Anandamath*", and Netaji Subhas Chandra wrote, " To preserve the honour of womanhood, take up arms yourselves, Ye mothers." All these blessings gave added inspiration to the young girl who was preparing herself for the mission that she felt awaited her. When she was a student of the Faizunnesa Girl's School, she came in contact with the Jugantar Party through her classmate Prafullanalini Brahma and undertook various kinds of training necessary for a revolutionary worker.

Soon, one day came to her the great call

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to dedicate her young life at the altar of the Motherland. And unhesitatingly, smilingly and bravely she responded to it. On 14 December 1931, she along with her classmate Suniti shot dead Steven the District Magistrate of Comilla. This heroic action of the two young girls thrilled the country from one end to the other.

Under the gaze of wonder, admiration and affection of millions of her countrymen, Santi along with Suniti went behind the prison bars with a sentence of life-transportation bidding adieu to a life of ease, comfort and worldly success that could have been hers for the mere asking. Her worthy mother, Sailabala Ghosh, wrote to her in prison, "Darling, the God of Prahlad has put on shackles on your tender young hands. And it is He who will protect you and return you back to my bosom."

In prison Santi was separated from her comrade Suniti and kept in solitary confinement. For some time, it was too much for an exuberant girl of fifteen. But soon, she got complete mastery over herself and all those lonely days rather gave her a deep contemplative turn of mind. In the latter part of her prison life, she was kept with other political prisoners and to them Santi, with her songs, laughter and infinite fund of sympathy and affection, was a source of great joy.

In 1937, along with many other political prisoners, she got an early release. After her release she continued her studies and in 1942 married Chittaranjan Das, an ex-revolutionary worker of Chittagong. Santi is now the mother of two children, a daughter and a son. She continued her political work as a member of the Congress. She was a member of the West Bengal Legislative Council and of the Legislative Assembly for a long period. She has been connected with various social and educational institutions. Her autobiographical book, 'Arunbanhi', won great appreciation from many.

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Ghosh, Santidev (1910 —)

Santidev Ghosh, born at Chandpur in the district of Tipperah in 1910, is a great scholar and admirers of Tagore culture.

Sri Santidev Ghosh was born in a village in the sub-division of Chandpur in the district of Tipperah, now in Bangladesh on 24 *Baishakh*, 1317 (Bengali Year). He came to Santiniketan in his childhood with his illustrious father Kalimohan Ghosh whose contribution to the development of Sriniketan with the blessings of Poet Rabindranath was remarkable. Santidev Ghosh had the opportunity to grow up in Santiniketan since his childhood.

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He is still very active in his field of work. He is the eldest son of Kalimohan and he had five brothers and one sister but the youngest brother Suvomoy Ghosh died a premature death. Sri Sagarmoy Ghosh, Editor, *Desh Patrika*, is one of his prominent brothers. Smt. Sujata Mitra, who is attached with the Sriniketan handicraft department, is a good worker in her subject.

Santidev is a famous exponent of Tagore-dance and he posse right style of tradition of Tagore-songs which can be proved from his intonations. He is the ex-Professor of Sangit Bhavan, in the Department of Rabindra Music and Dance. He served as Principal, Sangit Bhavan, for two terms, from 1964-1966 and then 1971-1973. He belongs to the Brahmo Samaj. Though he is married he has not issue.

It is a long looked-forward-to opportunity for the admirers of Tagore culture who seldom could trace out an artiste of Tagore music who can dance, sing and act simultaneously with skill to find Santidev who was indeed a versatile genius in Tagore music. He seems to have been exceedingly fortunate in that he had direct contact with the Poet Rabindranath Tagore.

It is needless to recall the multifarious disciplines of culture which was in favour of inculcating among his students and the Ashramites. What is specially remarkable is that he had inspired his many students in this direction and Sri Santidev is one of the most fortunate persons to have imbibed some of the best traits of culture as the Poet understood it.

Santidev Ghosh had natural aptitude for music since his childhood. Rabindranath gave him a special training in music. Sri Ghosh was sent by Rabindranath to 'Kerala Kala Mandalam' to specialise on Kathakali dance style which he completed successfully. He took part in Tagore's dance-dramas conducted by the poet himself. So, he had ample opportunities to learn the exact form of dance-drama composed by the Poet. Tagore's dance-drama has a special character which is an original one, cannot be compared with ballet.

Apart from Gurudev Tagore, Santidev came in contact with Dinendranath from whom he also took lessons in the art of music. Dinendranath had rendered a large number of Tagore's songs to notation. One of the most well-known among thee songs was the lyric starting into the words—*'Hey more Durbhaga desh'*. He won instantaneous appreciation. What is remarkable about Santidev is that even now, at an advanced age, he is capable of superb demonstration in both dance and songs.

Santidev received his first appointment in Sangit Bhavan (College of Music), in December 1938. Under Tagore's direction he undertook a six-month tour in several countries of South-East and acquainted himself with the niceties and subtleties of the aesthetic as practised by the performing artists of those regions.

On the eve of Visva-Bharati's recognition as a Central University in 1951, Santidev was appointed in the Visva-Bharati Publishing Department to work on the notation system of Tagore music. Again, he was appointed a Lecturer, and then Reader in the Sangit Bhavan, Visva-Bharati. He became the Head of the Department of Rabindra Sangit and Dance, Sangit Bhavan, Visva-Bharati. He took part in a motion picture 'Dak-Harkara', and acquitted himself creditably. He was invited by the All India Radio, Delhi, in the Tagore Centenary Year 1961, to direct the production of Tagore songs in correct tune. The songs were presented on being translated into different languages of India from the original Bengali version, in AIR Programmes. He retired from his service in 1973.

During his long career as a teacher, specialising in Tagore songs, Santidev successfully taught many students some of whom are now famous Tagore singers in the field. There are some scholars who had completed their research work under his guidance and received Ph.D. from Visva-Bharati University. He was always very much affectionate to his students and he helped them a lot for their progress He

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is never a rigid man and was always open to any good suggestion put to him by his students. He always encouraged liberal and progressive thinking among the younger generation. He mixed with his students freely and always found it a pleasure to give them company while accompanying his students on educational tours and excursions.

Santidev has to his credit a good number of disc records of Tagore songs which have won immense popularity. He visited many countries including Sri Lanka, Burma, Indonesia, Bangladesh and Soviet Russia. He has written many books among which *Rabindra Sangeet, Java O Balir Nritya Geet, Rupakar Nandalal, Bharatiya Gramin Sanskriti, Rabindra Sangeet Vichitra. Rabindranather Purnanga Shikshay Sangeet nritya ebong Abhinayer Sthan, Music & Dance in Rabindranath Tagore's Education Philosophy* are the significant works in the field of musical literature.

He is still active in his research activities and his works are progressing successfully. He is popularly known in Santiniketan as "Santida".

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Ghosh, Santoshkumar (1920 — 1985)

Santoshkumar Ghosh, born in 1920, was an eminent Bengali, journalist, novelist and short-story writer who used the conventional omniscient method of narration and dealt with the poverty, squalor and decadence of lower middle class life.

Santoshkumar Ghosh graduated from a Calcutta college and studied Economics in the Calcutta University. In 1942, he joined *Jugantar*, a Bengali daily and started his career as a journalist. Later he held important positions in some English dailies including *The Statesman*. He was, for some time, joint editor of the *Anandabazar patrika*, the most widely circulated Bengali daily.

Though he wrote a number of good short stories during the forties, his first important publication was the novel *Kinu Goalar gali* (Kinu Goala's lane, 1950) which brought him immediate recognition as a powerful novelist. He repeated his success in *Momer putul* (The wax doll, 1953). In these early novels including *Nana ranger din* (Many-splendoured days, 1952) he used the conventional omniscient method of narration and dealt with the poverty, squalor and decadence of lower middle class life in Calcutta and the decline of traditional values and family loyalties under economic pressure. Since *Mukher rekha* (The wrinkles on the face, 1959) he has grown increasingly subjective and introspective.

In his later novels which include Jal dao (Thirst, 1967) *Swayang nayak* (Myself the hero, 1969) and *Shesh namaskar: shricharaneshu makey* (The last homage: to my mother, 1971) he turned away from objective narration of external events and concentrated on self-analysis and search for the meaning of life and of death through a confessional self-projection into the narrator's person.

The basic theme in almost all his novels is the painful process of growth from the beauty of innocence of childhood into the sordidness and the sense of guilt of adult life in the city. In his later novels, he has tried to fuse the two disparate states of innocence and experience and to salvage bits of meaning and faith from the confuse heap of ruined memories and buried values.

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His prose, modelled on the sophisticated and allusive style of Buddhadev Basu, has always been a little mannered, but the relentless garrulity and the flashy word-pay of his recent writings arouse and uneasy feeling in the readers that there is very little contrition in his confessions. Though his eminence as a journalist has largely obscured his literary achievements to the present generation of readers, his early novels and short stories remain an important contribution to Bengali fiction. Some of his stories and the novel *Kinu Goalar gali* have been translated in most of the major Indian language.

He won the Sahitya Academy Award in 1972 and travelled widely in Europe, the East and South-East Asian countries and the United States.

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Ghosh, Shankho (1932 —)

Shankho Ghosh, born at Chandpur, now in Bangladesh in 1932, was a distinguished Bengali poet and critic.

Shankho Ghosh A distinguished Bengali poet and critic, was born at Chandpur, now in Bangladesh. He got his Master's degree in Bengali from Calcutta University in 1954. At the beginning of his professional career, Shankho taught at various colleges, and since 1965, he has been a faculty member of the Bengali Department, Jadavpur University, He spent the academic year 1967-68 at the United States as a guest in the International Writing Programme of the Iowa University. For some time around 1977-78, he was also a Visiting Fellow at the Viswabharati, Shantiniketan.

Shankho's first collection of poems is *Dinguli ratguli* (1956), which at once marked him out as a poet rooted in the tradition and yet different. Composed at the beginning of the fifties, these poems show his early maturity in constantly trying to synthesize the personal with the social. After a long interval comes Shankho's next volume, Nihita *patalchhaya* (1967), which shows that the mood of his poetry has changed in the meantime. The poet is, as if, nurturing a seuret sorrow and trying to move away from the madding crowd, from verbal excess to studied restraint. Understandably, this poetic withdrawal was a kind of defence mechanism built up for and escape from various socio-political chaos and belligerence of the time. But in his next book, *Tumi to teman Gauri nao* (1978), we find him reemerging from this stance, now not just rejecting, but also accepting and reevaluating the social realities.

The later poems of Shankho voice a protest against the degeneration of social atmosphere and the perversion and mechanical simplification of our life and thought. It is in this ceaseless battle that his commitment lies. In fact, what appears common to the best Bengali poetry of the fifties and sixties, is not any ideology but a sustained and organised exploration. inspired by creative loneliness in a world bent on rapid self-destruction.

Shankho's world of imagination is full of obscure hints which are only less esoteric or inscrutable than those of his famous contemporary. Shakti Chattopadhyaya. It is also a darker world. Darkened with suggestions of futility and existential ambivalence.

A recipient of the Nakshtra and Ultrorath literary prizes, Shankho won the Sahitya Academy award in 1977 for his volume of poetry entitled *Babarer Prarthana* (1976). It is con-

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sidered to be an outstanding contribution to Bengali literature for its subdued yet deep involvement in social struggle, rich imagery, and use of everyday speech combined with a mastery of form and technique.

Shankho has also published a few volumes of literary criticism which were very well received and widely studied. *Nihshabder tarjani* (1971), *chhander baranda* (1971). *Sakalbelar alo*, etc. have added a new dimension to Bengali literary criticism. He has also written a few books for children and a biography of Ishwarchandra Vidyasagar and edited an anthology of verse translation from other languages into Bengali.

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Ghosh, Sarat Chandra (1883—1958)

Sarat Chandra Ghosh, born at Kakardha in the District of Barisal in 1883, was a leading freedom fighter, thinker and spiritual teacher. He started preaching the ideas of Samanvyayavad.

Sarat Chandra Ghosh was born on 17 November 1883. His father's name was Nilkamal Ghosh and mother's Muktakeshi. He was born in his native village in Kakardha, District Barisal in East Bengal. For five years, he was dumb and could not speak, causing much worry to his mother. She worshipped many gods and goddesses and Sarat started talking in the sixth year.

He had his primary education in the village school. He then went to the B.M. School, Barisal, and passed the Entrance examination in 1901. There he came in contact with Aswini Kumar Dutt, Jagadish Mukherjee and Kalish Pandit, and all of them highly influenced him. It can be said that contact with these eminent persons had an abiding influence on his life. He passed his First Arts examination in 1903. From his early life, he had religious tendencies; so his father got him married in 1903 with Ushangini Devi of Srinagar (Dacca). Then he went to Calcutta to join the B.A. class.

His religious tendencies frequently led him to go to Nabadwip (Nadia). In 1905, he took initiation at Nabadwip from Abadhutacharya Nityagopal Dev. He spent so much time on religious pursuits that he failed in the B.A. examination and went to Brindaban. He stayed there for six months and came back to Calcutta. In Brindaban, he devoted his time to the study of the holy scriptures as also in religious meditations. Then, with the permission of his Guru, he returned to Barisal and became a teacher in the B.M. School.

Barisal and the B.M. School had a particular fascination for him because of the association of Aswini Kumar Dutt and Jagadish Mukherjee. He continued as a teacher up to 1917 when he resigned because of certain differences of opinion with Jagadish Mukherjee who was the Headmaster there. Sarat was a man of conviction; so, with all his regard for Jagadish, he did not like to make any compromise.

He returned to Calcutta and became closely associated with his Guru, Nityagopal Dev, who asked him to develop a *Sanmavaya Dharma* (religion of synthesis). He started

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preaching his new ideas in different places including Calcutta. After some time, he returned to Barisal with the intention of writing a commentary on the 'Vedanta Sutra' according to the teachings of his Guru. He worked very hard on this work for more than a year and completed the book in 1919. He again returned to Calcutta to preach *Samanvaya Dharma* or religion of synthesis. In December 1920 Sarat returned to Barisal with a political mission.

By that time, Gandhi's Non-Cooperation Movement was in the offing. He felt that the philosophy behind the Non-Cooperation Movement was more or less the same as *Samanvyayavad* which he was preaching, and accordingly he joined the Non-Cooperation Movement. He became a fluent and emotional speaker during the Non-Cooperation Movement, co-relating his politics with his religious concepts and ideas.

He became one of the most popular and noted orators of the movement. His services were sought in different districts of Bengal. Everywhere he would draw a very large audience. He gave a new dimension to the Non-Cooperation Movement, particularly for the religiously inclined people. He was arrested for sedition in July 1921 and was sentences to six months imprisonment. After release, he again started preaching his own ideas as also the idea of political emancipation.

He went back to Calcutta in 1927 and took *Sanyas* from the Maha Nirvan Math. Then he went to Brindaban where he stayed for some time.

He returned to politics in 1930 and joined the Civil Disobedience Movement or what was popularly known as the *Salt Satyagraha*. He was again arrested and convicted for six months. Some time after his release, he returned to Calcutta in 1932 and established the Naranarayan Ashram. In 1934, he removed the *Ashram* to Rashbehari Avenue in a bigger house than the previous one. A large number of people used to gather there and hear his religious discourses. He again joined politics during the Quit India Movement of 1942 and was arrested and convicted for the third time.

On his release, he shifted the Naranarayan Ashram to Baguihati, a suburb of Calcutta. He purchased a plot of land and constructed a building there for the Ashram. In 1958, he went to the Maha Nirvan Math in Calcutta to celebrate the 104th birth anniversary of Shri Nityagopal Dev. For days, he was giving religious sermons, often long discourses. It is stated that, while explaining the uncertainly of human life, he referred to the case of King Parikshit who had been told that he would have only seven days more to live. Sarat, while explaining this, said that Parikshit got notice of seven days at least, "we might not even get that much time".

On 1 April 1958, he expired in the course of his discourse. His body was taken to Baguihati, and as a *Sannyasi* it was not put to flames but was buried there. He wrote a number of books particularly explaining *Samanvayavad* and the Bhakti cult of Vaishnavism. He left behind one son and one daughter. For some years, he edited a monthly journal, the *Ujjal Bharat*, devoted mostly to a discussion of religion and philosophy.

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Ghosh, Shishir Kumar (1840—1911)

Shishir Kumar Ghosh, born at Palua-Magura in the District of Jessore in 1840, was one of the foremost journalists and socio-religious

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reformer in the second half of the nineteenth century.

Shishir Kumar Ghosh, one of the foremost journalists in the second half of the nineteenth century, was born in 1840 at Palua-Magura in the District of Jessore (now in Bangladesh) in a middle-class Kayastha family. He was the third of the eleven children of his parents, having two elder brothers, Basanta Kumar and Hemanta Kumar, and five younger brothers, Motilal, Hiralal, Ramlal, Binodlal and Golaplal. It was a large family and not very well off, Shishir Kumar's father, Hari Narayan Ghosh, was a renowned lawyer at Jessore town.

His mother's name was Amritamayee and the children were so devoted to her that they rechristened everything, including the village and the bazar, after her name. The journals they started in the village, *the Amrita Prabahini* and later *the Amrita Bazar Patrika*, were also named after her.

Shishir Kumar had his primary education at the village *pathsala*. Then he came to Jessore for high school education and was later sent to Calcutta where he was admitted to the Colootola Branch School (now Hare School). He appeared at the Entrance examination from this School in 1857, the year of the establishment of the University of Calcutta, and passed in the first division, securing a scholarship.

Among those who passed the Entrance examination in the same year were Bankim Chandra Chattopadhyaya and Hem Chandra Bandyopadhyaya. Shishir Kumar then joined the engineering section of the Presidency College, having a special liking for mathematics. But his stay in the College was a brief one.

Shishir Kumar married twice. He first married Bhuban Mohini Devi in 1861 and after her death he married Kumudini Devi in 1875. While a student in Calcutta, Shishir Kumar was drawn into the vortex of a mass movement that almost threatened the existence of the white rulers when he, probably perchance, came in contact with Harrish Chandra Mukherjee, a stormy petrel of the period and a headache for the ruling class. Hurrish was the editor of the *Hindoo Patriot* which courageously laid bare the ruthless exploitation of the ryots by the indigo planters.

Shishir Kumar, a born fighter, plunged himself into the indigo agitation. He not only acted as the roving reporter for the *Hindoo Patriot* but took an active part in organising the revolt of the indigo ryots. He was then barely twenty. He was so popular among the peasants that he was given the name of 'Sinni Baba'. This was Shishir Kumar's first fight in life. He was constantly shadowed by the police and the planters' men and risked his life all the time. But finally he won and forced the Government to appoint a Commission to enquire into the indigo cultivation. Later on in life Shishir Kumar in his attempt to prove the efficacy of mass organisation always held up the example of the success of the indigo movement in 1860.

It was shortly after this that the Ghosh brothers started a paper of their own in their native village. The initiative was taken by the eldest of the brothers, Basanta Kumar Ghosh, who inspired Patriot feelings and a spirit of social service in the minds of his younger brothers. Shishir Kumar acknowledged his gratitude to Basant Kumar in the Preface to his book, 'Amiya Nemai Charit', Vol. II. Basanta Kumar started a fortnightly paper, *the Amrita Prabahini*, in their village home. Shishir Kumar was sent to Calcutta to buy a printing press which he got for Rs. 32/-.

The paper, however, had a brief existence. After the death of their father Harinarayan in December 1863, the Ghosh brothers had to spread out in different places to earn a livelihood. Basanta Kumar left for Bankura. Shishir Kumar went to Konnagar and became the Headmaster of the local school. Hemanta Kumar remained in the village and took up teaching. While working at Konnagar Shishir Kumar attracted the notice of Bhudeb Mukherjee, who was then the School Inspector of the Central Range. On his recommendation Shishir Kumar was appointed as a Deputy Inspector on a

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monthly salary of Rs. 75/-. Yet misfortunes dogged the family. Basanta Kumar came back home sick and died. James Monore, the District Magistrate of Jessore, wanted to help the family and offered the post of Income-Tax Officer to both Shishir Kumar and Hemanta Kumar. Shishir Kumar accepted the post without consulting Bhudev Mukherjee who reported against him and he lost both the jobs.

It was under these depressing circumstances that Shishir Kumar returned to journalism as a career. With the help of his brothers, Hemanta Kumar and Motilal, he launched upon their second venture in journalism in their village home. The paper was named *Amrita Bazar Patrika* and made its first appearance on 20 February 1868. It started as a Bengali weekly but from the second year it became bilingual. It became an English weekly from 21 March 1878 after the passing of the Vernacular Press Act. In the meanwhile the paper was shifted to Calcutta in October 1871. It was first located at 52 Hidaram Banerjee Lane, Bowbazar, and later transferred to Ananda Chatterjee Lane, Baghbazar (April 1874). With the paper the entire Ghosh family also moved to Calcutta. From 19 February 1891 the paper became a daily.

Shishir Kumar was the Editor of the Amrita Bazar Patrika from 1868 to 1893, when he practically retired and dedicated himself to the Vaishnava cult. Shishir Kumar served the nation both as a journalist and as a political organiser. As a journalist, he was a fearless fighter whom neither threats nor bribes could subdue. On one occasion Sir Ashley Eden, Lieutenant Governor of Bengal, offered to finance *the Patrika*, telling Shishir Kumar that in that way "you and I will virtually rule Bengal". Shishir Kumar unhesitatingly spurned the offer. He was a virulent critic of the Government, and through the columns of *the Amrita Bazar Patrika,* he relentlessly attacked politics and measures detrimental to Indian interests. His attitude was clearly expressed in the policy declaration published in the first issue of *the Amrita Bazar Patrika*. Among some of the administrative and political issues on which he used his pen were: judicial maladministration, the tyrannical conduct of particular British officials, the Gaekwad episode, the Kashmir episode, the educational policy of the Government seeking to curtail opportunities for higher education, the civil service, local self-government, representative legislature, privileges of the European ruling class, the Ilbert Bill, the Rent question, the freedom of the press, the Afghan War, etc.

Shishir Kumar was also a great political organiser and fighter. He established several political associations, but like a dedicated worker he would keep himself in the background and never hankereds for public recognition or prominence. Yet hundreds of educated young men came under the spell of his inspiring leadership and silently acknowledged him as their leader. Even Bal Gangadhar Tilak saluted Shishir Kumar as his political Guru. His experience of the success of the indigo agitation taught him the value of mass movements. To carry political consciousness to the districts, he organised many district associations (Dacca, Murshidabad, Shantipur, Ranaghat, Hooghly, Barisal, Krishnagar, Burdwan and Mymensingh).

In 1875 (25 September) Shishir Kumar established the India League to provide an opportunity to the educated middle-class for organised political associations. This was necessitated by the refusal of the British Indian Association to throw open its doors to the middle-class by lowering the subscription rate. Shishir Kumar became the Assistant Secretary of the League. The India League lasted for even less than two years, but during that brief span it took in hand several administrative and political issues. It organised a movement for the introduction of the elective system for the municipal administration of Calcutta. It also sent a memorial on the Presidency Magistrates' Bill and succeeded in getting some of the provisions changed. The India League went out of existence in 1877 shortly after the establishment of

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the Indian Association. Shishir Kumar, however, was not satisfied with the leadership and programme of the Indian Association. Hence he organised another body in 1884 known as the Indian Union. This body also had a very short life.

Shishir Kumar next established the Political Agency in England to publicise Indian problems there and to draw the attention of Parliament. Mr. Digby who was in charge of the Agency was paid Rs.500/- per month from *the Amrita Bazar Patrika* fund. In 1893, Shishir Kumar organised the Indian Relief Society with Hirendranath Datta as Secretary and Digby as its Agent in London. The society was successful in effecting some necessary reforms in the jail administration and also in the judicial administration. Shishir Kumar was also interested in the Hindu Mela and was a director of the Naitonal Theatre.

Shishir Kumar had close friendship with most of the celebrities of the time, including Raja Digambar Mitra, Jatindra Mohan Tagore and Sourendra Mohan Tagore. Among his European friends was the lieutenant Governor Sir Richard Temple. His favourite English authors were Locke and Mill.

In his early youth, Shishir Kumar had become converted to the Brahmo faith under the influence of his eldest brother. But in his later life he was attracted to Vaishnavism, and from 1893 till he end of his life he devoted himself almost wholly to the propagation of the Vaishnav cult. He edited a new periodical, *the Hindu Spiritual Magazine*, and wrote a large number of Vaishnava religious books, 'Sree Amiya Nemai Charit' (Bengali), 'Lord Gauranga" (English), 'Sree Kalachand Gita' (Bengali), 'Sree Nemai Sannyas' (Bengal) etc.

He held liberal outlook on social reforms. He was an admirer of the Western system of education and strongly criticised the policy of Lieutenant Governor Sir George Campbell to restrict higher English education and divert funds for the spread of primary education. He, however, advocated the use of the mother tongue as the medium of instruction. He realised the importance of primary education and also female education, and along with his brothers he had started in his village home a primary school and a girls' school.

He was in favour of the introduction of modern industries, without any detriment to the cottage industries, and wanted the establishment of technical schools and colleges. Along with his elder brother, Basanta Kumar, he established an industrial school in his village. The Ghosh brothers had started a 'Bhratri Samaj' in their native village to promote the welfare of the people. They started a boys' school, a girls' school, a few night schools, a dispensary and a market in the village. All these demonstrate a remarkable spirit of public service.

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Ghosh, Sudhindranath (1899 — 1965)

Sudhindranath Ghosh, born in 1899, was an eminent Bengali scholar and novelist.

Sudhindranath Ghosh, after getting his B.Sc. degree from the University of Calcutta, went to Europe and studied at the universities of Paris and Strasbourg. He took his D.Litt. from the University of Strasbourg (1929) and was subsequently a member of the Information Section. League of Nations Secretariat, Geneva from 1931 to 1940. He later worked

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for some time in London before returning to India as a visiting Professor of English, Visvabharati University, Santiniketan. He stayed for only a year and returned to England where he died later. Some of his works are translated into French and German.

The French translation of his novel *Cradle of the clouds won* the Prix L'anglais of the French Academy. Ghosh's published work includes plays, criticism, stories folk tales. It is, however, as a novelist that he is chiefly remembered. The tetralogy a*nd Gazelles Leaping* (1949), *Cradles of the Clouds* (1951) T*he Vermillion Boat* (1953) and The Flame of the Forest (1955) elicited high praise and he was described by the *Times* as "perhaps the foremost Indian novelist in English."

These novels trace the growth of the protagonist through childhood boyhood, youth and final renunciation of the secular life in quest of spiritual fulfilment. The dominant quality as also the basic weakness of Ghosh's fiction is fantasy; he revels in the outrageous and anecdotic".

As such fantasy and reality are interwoven, often inextricably but, more often, they remain separatable unable to attain artistic fusion. However, in his basic gifts for evoking the dreams fantasies and reveries of his protagonist, and for reflecting the folklore and rituals of Indian life, Ghosh has often been compared to R.K. Narayan.

Ghosh has also written two plays: *The Defaulters* and *And Pippa Passes*. Besides, he has also a book of literary criticism entitled *Dante Gabriel Rossetti and Contemporary Criticism* (1928). However, his real narrative gift is evidenced in the several folk tales he wrote.

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Ghosh, Surendra Mohan (1893 —)

Surendra Mohan Ghosh, born at Mymensingh in 1893, was eminent revolutionary freedom fighter, politician and social activist.

Surendra Mohan Ghosh was born at Mymensingh town in 1893 in an upper middle-class Kayastha family. His father Kamini Mohan Ghosh, a talukdar, was associated with a secret political association and was interned in 1916-17. His mother Saudamini Debi died when he was only five years old. Surendra Mohan is a Bachelor.

Surendra Mohan passed the Matriculation examination in 1910 and took admission into Ananda Mohan College, Mymensingh. Here his teacher Sashi Mohan Basak influenced him to a great extent. But it was Bepin Behari Ganguly who attracted him by his political speeches. From 1911, he started recruiting workers from different districts for 'Sadhana Samaj', a revolutionary organisation, and used to help the members of the Samity by giving shelter and carrying arms and ammunition.

In 1912, Surendra Mohan came to Calcutta and was arrested under the Arms Act. He was released in 1914 and returned to Mymensingh. When the First World War broke out, he with his friends in the Jugantar Party, another revolutionary association, tried to get help from Germany. The plot was discovered and he was arrested at Deoghar and sentenced to five years' imprisonment.

After his release in 1920, Surendra Mohan

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attended the Calcutta session of the Indian National Congress as a delegate. Next year at the Ahmedabad session of the Indian National Congress he met Gandhiji, and from that time he became a follower of non-violent method of nationalist movement. He joined the Satyagraha Movement and led the movement for the abolition of the *Chowkidari* Tax in Mymensingh. He organised the Mymensingh District Congress Committee and became its Secretary. In 1923, he joined the Swarajya Party. In 1924, he was arrested under Regulation III of 1818 and was deported to the Mandalay Jail in Burma along with Subhas Chandra Bose and Bhupendra Kumar Dutta.

In 1928, soon after his release, he became the President of Mymensingh District Congress Committee. He also joined the Independence League. In 1930, Surendra Mohan was again arrested after the chittagong Armoury Raid. After his release he became the President of the Bengal Pradesh Congress Committee in 1938. In 1942, he was again arrested under the Security Act. He became a member of Constituent Assembly in 1946, after his release from prison. In 1947, he became a member of the Provisional Parliament and President of the Bengal Congress Relief and Rehabilitation Board.

In 1952, in the first General Election, he was elected to the Lok Sabha. In the next General Election (1957), he was elected to the Rajya Sabha. He was again elected to the Rajya Sabha in 1962 and became the Deputy Leader of the Party in parliament. In 1964, he went to Jamaica to attend the Commonwealth Conference. He became President of the Mahatma Gandhi Memorial Fund Committee, Bengal, in 1950 and President of the World Union, Pondicherry, in 1960.

A man of ascetic habits with great interest in Sri Aurobindo's philosophy and Yoga, he has always been against caste-system and in favour of emancipation of women. For many years Surendra Mohan was the undisputed leader of the Congress organisation in Bengal. Since about the middle of the 'sixties he has virtually retired from active politics. But this intrepid revolutionary and strong organiser will long remain an example to his countrymen.

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Ghosh, Tushar Kanti (1998 — ?)

Tushar Kanti Ghosh, born in Calcutta in 1898, was a leading journalist. He is a deeply religious man, and an excellent raconteur and highly amiable in his disposition.

Tushar Kanti Ghosh was born in Calcutta, on 21 September, 1898. His family belonged to the Magura Amrita Bazar village of the Jessore district (now in Bangladesh). His father Sisir Kumar Ghosh who was fifty eight years when Tushar Kanti was born, was deeply engaged in the publication of *the Amrita Bazar Patrika* along with his brothers, Motilal Ghosh and Golaplal Ghosh. The Amrita Bazar Patrika had already been founded by the Ghosh brothers in 1868 as a Bengali weekly published from their native village Amrita Bazar and printed at their own printing press.

When Tushar Kanti was born, *the Amrita Bazar Patrika* was thirty years old and had become a daily newspaper. From a vernacular paper it had become a bilingual one to avoid the crippling effect of the Vernacular Press Act and then changed over to an English newspaper. It

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was Sisir Kumar's genius and dedication to the cause of a free press that saved the paper from the clutches of a mischievous law enforced by an alien Government.

With her eight children and as a member of a big joint family, his mother could not look after her youngest child Tushar Kanti very much. The child grew up along with the other children, had his schooling at the Town and Hindu schools in Calcutta and matriculated at the age of sixteen. He joined his B.A. course and passed out in 1920 from Vidyasagar College, Calcutta.

Those were the days of ferment when the Patrika was going through its glorious as well as critical periods. Tushar Kanti grew up during those exciting times. When his father Sisir Kumar died in 1911 his uncle Motilal Ghosh took over the editorial responsibility. As was the practice in the Patrika Institution those days, Tushar Kanti joined the organisation as a clerk in the Advertisement department. Thereafter he started serving his apprenticeship in many of the departments of the paper and gathered all-round experience of newspaper journalism from proofreading onwards.

When Motilal Ghosh died in 1922 his other uncle Golaplal Ghosh became the Editor of the paper. After some time at the behest of Golaplal, who was in indifferent health, Tushar Kanti took over the editorial responsibility in 1928 and has been the paper's Editor since then. Tushar Kanti's stewardship of the paper covers well over half a century of eventful years during which he steered the paper high to make it one of the leading newspapers of the country.

Today he has the longest tenure as Editor of a major newspaper of the world. Noticeable in this connection is the early period of his career when as a patriot-editor he had to face the wrath of the British Government and had even to suffer imprisonment is 1935 in the pursuit of his journalistic duties.

The Ghosh family loved music as a matter of tradition. Tushar Kanti's father as well as uncles were singers and musicians in their own way. Tushar Kanti himself inherited this musical talent and loves classical music. The Ghoshes were a family with a progressive outlook.

In fact, Sisir Kumar and his brothers had embraced Brahmoism at an early stage. Later they became Vaishnavas and Tushar Kanti and his family are now ardent followers of Sri Chaitanya. Tushar Kanti's interest spans a variety of subjects like history, philosophy and literature.

Married in the year 1920 to Srimati Babha Rani, daughter of Sri A.K. Dutta of Midnapur, Tushar Kanti has two children. His son Tarun Kanti Ghosh was a Minister of the West Bengal Government for about twenty one years. His daughter Srilekha is married to a chemist entrepreneur and lives in Bombay.

For the first time in 1935, *the Patrika* organisation was in an expanding mood. One of the first things Tushar Kanti did was to launch a Bengali daily *Jugantar* with Sri Jatin Bhattacharya as Editor. Some years later, however, he himself took over editorship. He reached another milestone in newspaper publication by starting an edition of *Amrita Bazar Patrika* from Allahabad in 1943 and also a Hindi daily *Amrit Bazar Patrika* from the same centre in 1950. He was also Chief Editor of the English *Northern India Patrika* and Hindi *Amrita Prabhat* brought out from Allahabad and Lucknow simultaneously. He also brought out a Bengali weekly magazine *Amrita* from Calcutta.

Tushar Kanti holds an eminent position in the profession world both in India and abroad and is an internationally known Editor. He is an Executive Council member of the London based Commonwealth Press Union and has been the Chairman of its Indian Section since 1959. He was President of the Indian and Eastern Newspaper Society 1948. Chairman of Audit Bureau of Circulation (1964), President of the All-India Newspaper Editors Conference for

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two terms (1946 and 1948) and also Chairman of Press Trust of India (1956), of which he was a founder-director.

Tushar Kanti is a widely travelled man. He took his first trip to Europe soon after the War. The President of India conferred on him the title *Padma Bhushan* in recognition of his valuable service to journalism. He writes Bengali as well and his three light-hearted anecdotal books in Bengali reflect his strong sense of humour.

Having been brought up in liberal traditions and to satisfy his own wide reading interest he has built up a collection of rare books printed in India as well as abroad. Tushar Kanti is a man of simple habits and is a teetotaller. He is a deeply religious man, and an excellent raconteur and highly amiable in his disposition.

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Ghulam Mohammad Bux Alias Gama (1888 — 1960)

Ghulam Mohammad, born at Datia in Madhya Pradesh in 1888, was the world renowned Indian wrestler. He enriched the sport of wrestling and brought honour to India by his exploits in the wrestling arena.

Ghulam Mohammad, the world renowned Indian wrestler, popularly known as Gama, was born in Datia in Madhya Pradesh in 1888 in a Muslim family from Kashmir. It was a family of wrestlers. His father, Aziz Bux, a top flight grappler, was in the employment of the ruler of Datia.

Aziz Bux breathed his last when Gama was only four years old. But, the brother of Aziz Bux, also a wrestler, took charge of the bereaved family and reared his nephew with great care. Gama had no love for books; instead of applying himself to study, he devoted himself to wrestling. He had the benefit of early and expert coaching from his uncle, who took pains to train Imam Bux, too. Imam Bux, the younger brother of Gama, also rose to eminence as a wrestler. Subsequently, Gama and Imam Bux were coached by Madho Singh, the redoubtable Punjab wrestler.

Gama's great strength and exceptional wrestling skill came to light at an early age, and by the time he crossed twenty he had floored many renowned wrestlers. These victorious bouts were prelude to greater feats which followed in rapid succession. In 1909, he defeated Ghulam Mohiuddin, the famed wrestler, in nine nerve-tingling minutes. This heartening victory proved the spring-board to an illustrious career which has no peer in the annals of Indian wrestling.

In 1910, Gama won the title of *Rustam-i-Hind* (Champion of India) at the Industrial Exhibition at Allahabad where leading wrestlers of India had gathered for a trial of strength. His main opponent on the occasion was Rahim Sultaniwala, the wrestler who was as cunning and calculating as a panther. Gama defeated him and eventually won this prestigious title. He fought Rahim on two more occasions—at Datia and Indore—but both bouts ended inconclusively; the fight at Indore lasted two hours and ten minutes without producing a result. Gama held the title of *Rustam-i-Hind* for eight years. He relinquished it in favour of Imam Bux at a wrestling tournament organised by the Maharaja of Kolhapur in 1918.

Gama was declared as Champion at the World Wrestling Championship held in London in 1910, which was the greatest year in his wrestling career. Saratkumar Mitra, a Bengali gentleman in love with wrestling, took Gama to England at his own expense along with three more grapplers— Imam Bux, Ahmed Bux and Gama—for participation in this highly competitive and prestigious tournament, the premier wrestling championship of the world.

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Gama made his debut by beating Benjamin Rollers, the World Champion from America, in less than fourteen minutes. He, next challenged Georges Hackenschmidt, the mighty Russian, who, however, quietly slipped to Switzerland. Finally, he took on Poland's Zybszco on 12 December, 1910 at the Holdburn Empire Stadium in London. Having been mauled for two hours and forty five minutes Zybszco lost heart and refused to fight. Gama, who received the Champion's John Bull Belt, was now the undisputed champion of the world.

Originally, Gama enjoyed the patronage of the ruler of Datia, but later Bhupinder Singh, the Maharaja (ruler) of Patiala, took him in his employment. It was at Patiala on 28 January, 1928 that Gama scored what was possibly the greatest victory of his illustrious career in a bout which can be appropriately styled as historic. This contest was organised by Bhupinder Singh and Gama's rival was Zybszco, the renowned wrestler who had yielded to him in London in 1910.

Zybszco was a giant of a man. He was a tall man whose strong shoulders resembled wide planks and whose neck was as solid as a cast iron tube. He was supremely confident of his victory, but Gama floored him in less than twenty-five seconds, and the 40,000 spectators who had filled the wrestling arena in the hope of witnessing a titanic struggle, went wild with joy. Dharam Dev Sharma, national wrestling champion in 1932, who witnessed this bout, considers it as the greatest sporting event he ever witnessed. It was at Patiala again that Gama beat the famed Swede grappler Jesse Peterson in only forty-two seconds. Gama retired from wrestling after this bout.

Gama was a God fearing man of noble nature who commanded love and respect. He married twice. He had five children from his first marriage, but none survived. His second wife gave him four daughters. Gama would have pined for a son, whom he could groom as his successor.

He took to coaching after his retirement from wrestling. He was an excellent and indulgent coach who advised a devoted and disciplined approach to this manly sport. He advised his pupils to shun pride and use strength as an instrument of help to the weak rather than a medium of oppression. The rulers of Datia and Patiala, and Ghanshyam Das Birla, the eminent Indian industrialist helped him financially.

Gama was not a giant by appearance. He was 5'7" in height and weighted only 230 Ibs in 1910. But he possessed enormous strength and stamina which he had built by massages, rigorous exercises and practice bouts which filled his day to the full. His diet included almonds, milk, cured and eggs. Skill, agility, strength and stamina accounted for his success. He applied many holes, the deadliest being his world famous *Kala Jung*, which he used with exceptional skill to bamboozle and topple his adversaries. It was with *Kala Jung* that he floored Zybszco at Patiala.

He migrated to Pakistan after 1947 and died in Lahore on 22 May, 1960 after a protracted struggle with poverty and disease. The Government of Pakistan made arrangements for his treatment belatedly and he would have probably died earlier if Ghanshyam Das Birla had not rendered financial help to him.

A wrestler like Gama is rarely born. He enriched the sport of wrestling and brought honour to India by his exploits in the wrestling arena. He was a wrestler who remained unbeaten. He had become a legend in his life time; he remains a legend to this day.

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Ghosha (15th Cent. B.C.)

The Vedic wisdom revealed in hymns by great many seers, including 27 women known as Brahmavadinis of whom Ghosha is the most outstanding.

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Ghosha was, according to the Brihaddevata, a daughter of Kakshivan and granddaughter of Dirghatmas, both great seers. An atmosphere of religion and philosophy pervaded their house. Ghosha performed religious rites and discussed subtle problems of life and death, soul and God with the great seers of her time. She led an ideal life of spirituality and grew up in her own right to be great seer.

Ghosha, it appears from her hymns, suffered from some skin disease and the legend is that because of this disease, she failed to find a husband for herself and remained spinster. But this does not appear to be correct because from the hymns that she composed, it is inferred that she invoked Ashvins, her family physician deities known for curing the blind and the diseased, who were pleased and cured her of the disease, perhaps leprosy, and made her worthy of wedded happiness.

She got married to some prince at the age of sixty! The blessings of married life anticipated in her hymns lead one to conclude that she ought to have led a happy married life. Sayana refers to her son Suhastya who too composed a hymn. Another legend associates her with Arjuna as her husband. But this does not stand to reason because of the wide gap in their times. Two hymns (39 and 40), each of 14 verses, in the 10th book of Rig-Veda are ascribed to her.

Hymn 39

1. As it were the name of father, easy to invoke, we all assembled her to invoke this car of yours, Asvins, your swiftly-rolling circumbient car which he who worships must invoke at eve and dawn.

2. Awake all pleasant strains and let the hymns flow forth raise up abundant fullness. Asvins, bestow on us a glorious heritage and give our princes treasure fair as Soma is.

3. Ye are the bliss of her who growth old at home, and helpers of the slow although he linger last. Men call you too, Nasatyas, healers of the blind, the thin and feeble, and the man with broken bones.

4. Ye made Chyavana, weak and worn with length of days, young again like a car, that had power to move. Ye lifted up the son of Tugra from the floods. At our libations must all these acts be praised.

5. We will declare among the folk your ancient deeds heroic. Yea, ye were physicians bringing health (to people). You must be lauded, will we bring for aid, so that this foe of ours, O Asvins, may believe.

6. Listen to me, O Asvins, I have cried to you. Give me your aid as sire and mother aid their son. Poor without kin or friend or ties of blood am I. Save me before it be too late, from this my curse.

7. Ye mounted on your chariot brought to Vimada the comely maid of Purumitra as a bride. Ye came unto the calling of the weakling's dame, and granted noble offspring to the happy wife.

8. Ye gave again the vigour of his life to the sage Kali when old age was coming nigh. Ye rescued Vandana and raised him from the pit, and in a moment gave Vispala power him to move.

9. Ye Asvins Twain, endowed with manly strength, brought forth Rebha when hidden in the cave and well-nigh dead. Freed Saptavadhri, and for Atri caused the pit heated with fire to be pleasant resting place.

10. On Pedu ye bestow, Asvins, a courser white, mighty with nine and ninety varied gifts of strength. A horse to be renowned, who bore his friend at speed, joy-giving, Bhaga-like to be invoked of men.

11. From no side, ye two kings whom none may check or stay, doth grief, distress, or danger come upon the man. Whom, Asvins, swift to hear borne on your glowing path. Ye with your consort make the foremost.

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12. Come on that chariot which the Ribhus wroght for you, the chariot, Asvins, that is speedier than thought. At harnessing whereof heaven's daughter springs to birth and from Vivasvan come auspicious Night and Day.

13. Come, conquerors of the sundered mountain, to our home. Asvins who delivered even from the world's deep throat and set again at liberty he swallowed quail.

14. We have prepared this laud for you, O Asvins, and, like the Bhrigus, as a car had framed it. Have decked it as a maid to meet the bridegroom, and brought it as a son, our stay for ever.

Hymn 40

1. Your radiant chariot—whether goes it on its way ? Who decks it for you, Heroes, for its happy course, starting at daybreak, visiting each morning every house, borne hither ward through prayer unto the sacrifice?

2. Where are ye, Asvins, in the evening, where at morn : where is your halting place, where rest ye for the night ? Who brings you homeward, as the widow bedward draws her husband's brother as the bride attracts the groom.

3. Early ye sing forth praise as with a herald's voice, and, meet for worship, go each morning to the house. Whom do ye ever bring to ruin ? Unto whose libations come ye Heroes, like two sons of kings ?

4. Even as hunters follow two wild elephants, we with oblations call you down at morn and eve. To folk who pay you offerings at appointed times, Chiefs, Lords of splendour, ye bring food to strengthen them.

5. To you, O Asvins, came the daughter of a king, Ghosha, and said, O Heroes, this I beg of you : Be near me in the day, be near me in the night, help me to gain a carborne chieftain rich in steeds.

6. O Asvins, ye are wise: as Kutsa comes to men, bring your car nigh the folk of him who sings your praise. The bee, O Asvins, bears, your honey in her mouth as the maid carries it purified in her hand.

7. To Bhajyu and to Vasa ye came near with help. O Asvins, to Singra and to Usana, your worshipper secures your friendship for himself, through your protection I desire felicity.

8. Krisa and Sayu ye protect, ye Asvins Twain : ye two assist the widow and the worshipper. And, ye throw open Asvins unto those who win the cattle stall that thunders with its sevenfold mouth.

9. The woman hath brought forth, the infant hath appeared. The plants of wondrous beauty straightway have sprung up. To him the rivers run as down a deep descent, and he this day becomes their master and their lord.

10. They mourn the living, cry aloud, at sacrifice. The men have set their thoughts upon a distant cast. A lovely thing for fathers who have gathered here, a joy to husbands are the wives, their arms shall clasp.

11. Of this we have no knowledge. Tell it forth to us, now the youth rests within the chambers of the bride. Fain would we reach the dwelling of the vigorous steer who love the kine, O Asvins ! This is our desire.

12. Your favouring grace hath come, ye Lords of ample wealth. Asvins, our longings are stored up within your hearts. Ye, Lords of splendour, have become our two fold guard. May we as welcome friends reach Aryaman's abode.

13. Even so, rejoicing in the dwelling place of man, give her sons and riches to the eloquent. Make a ford, Lords of splendour, where men well may drink, remove the spiteful tree-stump standing in the path.

14. O Asvins, wonder workers, Lord of Lustre, where and what folk do ye delight yourselves today? Who hath detained them with him? Whither are they gone? Unto what sage's or what worshipper's abode?

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Ghoshjaya, Shailabala (1894 — 1974)

Shailabala Ghoshjaya, born in 1894, was a famous Bengali novelist and short story writer.

Shailabala Ghoshjaya (Bengali) was a novelist and short story writer. She first attracted the notice of the reading public by being a winner in a short story competition organized by the journal *Prabasi* in 1915. Two years later, her first novel *Shekh Andu*, appeared in book from and instantly raised a storm of controversy by the unconventionality of its theme and boldness of spirit.

To depict in the plot of a novel, as is done in the book, love between a Muslim driver and his Hindu master's daughter was breath-taking by any standard. This was more so because a Hindu woman was the author of this daring love-story which is a bit romantic in its texture.

She also wrote two more novels, *Abak* (Dumb-founded, 1918) and *Misti sarbat* (The sweet syrup, 1920), around Muslim households. She was at one time a very prolific writer, having produced more than thirty books among which mention may be made of some more novels, like Namita (1918), Janma-aparadhi (The condemned from birth, 1920), *Mahimadevi* (1920), *Janma-abhishapta* (The cursed from birth, 1921), *Mangalmath* (1921) and *Imandar* (Loyal to Virtur, 1922). Her style is simple and free of literary flourishes.

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Ghulam Abbas (1909 —)

Ghulam Abbas, born in 1909, is an eminent Urdu short-story writer and journalist.

Ghulam Abbas is an Urdu story writer, who had done a good many translations of important Russian and English short stories before he ventured to writer his first original, 'Mujassama' (The statue), published in the annual number of the *Karavan* (The Caravan) in 1933. It is a fanciful story of a king languishing and longing for his reticent queen to express her love for him passionately.

Althought an ordinary story, 'Mujassama' is significant as an indication of Abbas's keenness on detail and evidence for plausible impact. He was editor of AIR's Urdu journal, Awaaz before partition and later migrated to Karachi.

His famous 'Anandi', which he wrote in 1939 and which was published in the special short story number of the *Adab-e-lateef* of Lahore in 1941, draws its appeal from its unassuming narrative of routine goings-on in a town. The story points to social changes which human nature brings about in successive periods of time.

It ends on the note where it began, the new august municipal councillors vehemently discussing, like their prototypes of the earlier generation, the urgent need for the ouster of the prostitutes from the heart of the town. They don't appreciate, just as their predecessors could not, that it has always been human vice rather than virtue, that brings people together

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to build up new townships and sustain their civilization.

'Anandi' is, sometimes, criticised for what some critics consider an unduly prolonged description of the growth of the new township, Anandi. The criticism is unjust for, unless the new Anandi was made to grow slowly and steadily, it could not emerge as a living entity. Discussing his Anandi, Ghulam Abbas once described the township as an animate, growing character, in fact, the only character in the whole story.

In some of his other stories also, he infuses inanimate places and things with souls and gives them a life all their own. His 'Katba' (The epitaph) in the story of the same name is not a mere chip of marble but a live expression of the aspirations of Sharif Husain. The piece of marble is, one would say, independently, though mysteriously, at work to serve at last as an epitaph rather than the personal name-plate it was intended to be.

Environment in the stories by Abbas is always impeccably suitable to the theme. This seems possible because of his sensitive feeling for the details. *Nak katne wale* (the nose-cutters), a very crisp and conclusive piece of art is and example. It is the concentration for minute details that makes the story a work of delicate craftsmanship.

An author of three collections, *Anandi*, *Jade ki handani* (The wintry moonlight), and *Kanras* (The joy of hearing), published in 1948, 1960 and 1970 respectively, Abbas will continue to enjoy enduring readership in the field of Urdu short story.

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Ghulam Ali Khan, Ustad Bade (1901 — 1968)

Ghulam Ali Khan, born in Lahore in 1901, was an eminent hindustani classical musician in modern India.

Born in Lahore in 1901, Ghulam Ali's musical gifts were evident at an incredibly early age. As an infant he once wailed in the same pitch in which his father and his famous uncle Kale Khan were singing! Reminiscing over his childhood, the Ustad once said: "I do not know at what age began to master the 12 notes. This much I can say. At the age of 3 or 4 when I started talking, I had some idea of the 12 notes. I learnt sargam as a child learns his mother-tongue."

Recognising the musical potentialities of the child, Ali Bux put him, at the age of seven, under the tutelage of Khan Sahib Kale Khan of Patiala for the next ten years. After the Khan Sabib's death Ghulam Ali continued his training under his own father. Both his uncle and father had received good training from Khan Sahib Fateh Ali Khan, the court Musician of Patiala.

When Bade Ghulam Ali was tricken with paralysis in 1961 his admirers all over the country felt deeply grieved not only for themselves, but even more for the great Ustad for whom life without music would be nothing better than the silence of the tomb. Those who had seen his utter helplessness after the stroke, had no hope of hearing his wonderful singing-voice again. But after some time, excited rumours spread that he was going to stage a comeback, rumours that seemed too good to be true.

He proved how mind can triumph over the body. There he was on the stage-frail in body, but exuberant in spirit, looking like a disabled lion-still majestic in his department, a twinkle in his eyes, and that impish smile on his lips". Music circles took the led in retorting his self-confidence. In his programme (relayed by AIR) after receiving the Presidential Award, he

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seemed to have set a challenge for himself by singing *Khayals* and *Tarana* (in Yaman)-just to reassure himself that his *taans* had at least not been "crippled" by the stroke.

Another of his "comeback" appearances was in the Fourth Music and Dance Festival (1967) sponsored by the Government of Maharashtra. He had to be brought on a chair and seated on the stage before the curtain went up. He was surrounded by his various accompanists and admirers on the stage; but he refused to start singing, Reason: "You have switched off all the audience lights and I can see no one in the dark. How can I feel like singing unless I have a *Darshan* of my dear listeners who have come from far and near in their affection for me?" A glimpse of the adoring crowds, and he broke into his inimitable *Khayal* in Rag *Chchaya (Jo kare Ram Kripa)* full of devotional fervour. For the true musician, there is only one god-by whichever name you address Him.

The great artist, Ghulam Ali was not interested in political and religious differences. He knew of only two categories of humanity-music-lovers and the uninterested ones. "I know only one thing-Music! I am little interested in other things. I am just a humble devotee of God and Music."

Ghulam Ali not only believed in the divine origin of music but also in the story that music came into his family when one of his Pathan ancestors (Fazl Peerdad Khan) migrated to Hindustan from Ghazni, became a Fakir, and worshipped the Goddess of music for years among the lonely mountain-tops of the north until one day she appeared before the music-mad devotee and blest him. Music will run in your family from generation to generation. Peerdada handed over his ilm to Miyan Irshad Ali Khan (great-grandfather of Ghulam Ali) from whom it came to Id Mohammad Khan (Ghulam Ali's grandfather), to father Ali Buksh, uncle Kale Khan, and on to Bade Ghulam Ali. Their Gharana was known as the *Kasur Gharana.*

What fired him with a feeling of challenge was a small incident. When Kale Khan died, a certain musician made a caustic remark that "music was dead with Kale Khan." This put young Ghulam Ali on his mettle. In his own words: "For the next five-years, music became my sole passion. I practised had day and night, even at the cost of sleep. All my joys and sorrows were centered on music."

Ghulam Ali was gifted with all the attributes of a great musician: musical lineage, sound training, and high artistic sensibility. "To me the purity of the note is the supreme thing", he used to say. Ghulam Ali also had the privilege of receiving talim from Ashiq Ali (who belonged to the Gharana of Tanras Khan), and from the late Baba Sindhi Khan. Some people detected shades of Ustad Wahid Khan's charming style in his *Khayal alap.*

Whether it was a *Khayal* with a courtly theme, a *Thumri* with wistfully romantic word-content, a playful Dadra or a soulful *Bhajan*, Ghulam Ali Khan could always put his heart and soul into the song. We have no dearth of great traditionalists and purists who can impress the intellect by their technical mastery. But what is music without a soul! Ghulam Ali's music was "the best imaginable blend of appeal and technique." Few could touch the listeners' hearts as he could. No wonder, that no other classical vocalist earned such countrywide adulation as he did.

Among his many contributions to Hindustani music, the outstanding one is that he opened the eyes and ears of contemporary musicians and music-lovers to the prime importance of voice culture and voice-modulation and the supreme value of emotion in music. "A voice is not just a ready-made gift from the gods. One has to earn it, polish it, and gain absolute command over it by *Sangeet Sadhana"*—he used to say.

A remarkable fact in Bade Ghulam Ali's life was his transformation, in the early part of his life, from the role of a *Sarangi* player to that of a vocalist. This experience really en-

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riched his taans and we admire his all the more for it, but somehow Ghulam Ali never liked to be reminded about that early phase of his life!

The amazing pliability of his voice, his unpredictable *swara*—combinations, the incredible speed of his tans, and the ease with which he could sway his audiences by his emotional renderings-these were some of the qualities which became the envy and despair of many a rival.

As I sit and recall the numerous concerts of Bade Ghulam Ali that I had the good fortune to attend, I find that there was not a single rasa that he could not bring to life through his music. Such was the power of his music that be it summer or winter, if he chose to sing *Basant* and (or), *Bahar*, he could conjure before the audience, the entire beauty, youthful exuberance, bursting buds, and blossoms, the poignancy of separation and the entire atmosphere of Spring. Suddenly, he would wave the magic wand of his music, and when he started that peerless *Desh* of his "*Kali ghata ghir aye Sajani"*, the audience could almost hear the rumbling of lightning (in his sweeping taan), and share the beloved's agony of separation (through the exquisite mends) and so on. In his *Thumri* "Naina mor taras rahe" (In *Jangla Bhairavi,*) he could bring out the entire longing of the eyes to be hold the *"Pardesi balam."*

He sang strictly with in the traditional framework, but what varied emotions he could pour into his dignified and devotional Khayals (like *Mahadev Maheshwar", or 'Prabhu ranga bheeni)"*, sensuous *thumris* like " *Yad piya Ki aye", or 'Tirchh najariya ke Bann)*" poignant Dadras (*Saiya Bolbolo)* playful Horis, and soulful bhajans. By his richly expressive style, he has silenced the detractors of classical music who argue that it is "dry and flat," and therefore, sans appeal. This pained Ghulam Ali, who used to say, "this is because generally our musicians are more interested in technical virtuosity. But really, emotion is the very soul of our music which has the power to express the subtlest nuances of feeling". He proved his point by his own style. "From the heart of the singer to the heart of the listener" was true in the case of his music. For the rare perfection and popularity that he brought to the Punjab ang *Thumri*, he has been rightly called "*the King of light classical music"*. He had cultivated a full and splendidly modulated voice that charmed listeners. It was a soothing, polished voice that could float effortlessly over the 3 octaves, in slow long glides (meends) or in *taans* of inimitable speed.

It is true that Ghulam Ali belonged to a long and illustrious musical lineage—the Patiala Gharana. But it was his genius that chiselled off all the harsh crudities and angularities of the once dry Patiala gharana, and lent it such a rare polish and glow that today it has achieved countrywide popularity. Bade Ghulam Ali Khan has left behind not only hundreds of singers trying to emulate him, but also thousands of music-lovers who cherish his music. No other North Indian vocalist ever attracted such large audiences in the South as did Bade Ghulam Ali Khan.

Bade Ghulam Ali never tried to win the approbation of those classical purists who judge the excellence of a performance by the length of delineation of each *raga*. His aim was to appeal to the hearts of the millions who heard him. He would say, "What is the use of stretching each raga for hours? There are bound to be repetitions." He was one of those rare musicians who was an adept in matching his music to the mood and tastes of his audiences.

Indeed, few classical musicians have equaled his shrewd knowledge of audience-psychology. He used to give brief renderings of *ragas* at big conferences because he rightly felt that too elaborate *alaps* and *badhat* might sound tedious to the uninitiated who form the bulk of big gatherings. However, he inevitably poured out his sweetest art at exclusive private soirees. It was at the great Vikram Samvat Conference in Bombay that Ghulam Ali shot up to dizzy

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heights of fame. It was an unforgettable occasion. All the shining jewels of Hindustani classical music like Aftab-E-Mausiqui Ustad Faiyaz Khan, Ustad Alladiya Khan, Kesarbai and all the rest of the brilliant galaxy were present.

Young Ghulam Ali's performance made him the sensation of the day. Those who heard him on that occasion still rave about the *Khayals* in *Pooriva, and Marwa* and the *Thumris* that he rendered then.

At his abode, wherever he used to stay, whether Bombay, Delhi, Calcutta or Hyderabad, he was surrounded by his admirers all the time, and the *Swarmandal* was always with him. Every few minutes, he would break into song to illustrate a point he was making. A firm believers in the debt that classical music owes to folk music, he could, with amazing dexterity, demonstrate the simple folk tunes like a real villager, and then suddenly sing out its fully polished classical counterpart in a scintillating manner! No wonder his admirers were always crowding around him throughout his waking hours. An ample corpulent figure with a handlebar moustache, his face would become lighted up with expression as he sang, and music enriched with unsurpassed melodiousness would flow out of this great maestro.

During the Ustad's last stay in Bombay (prior to his departure for Hyderabad and his last fatal attack), my brother, a devout BGA fan in the course of his Cochin-Bombay-Calcutta. It was 11 pm. when he reached Bade Ghulam Ali Khan's place. Yet, with joy, the Ustad showed his hospitality, not by serving tea and sweets but by something more precious. "Bring my swarmandal!" He said to his son Munawwar. "Let me sing awhile for my dear guest." My brother was overwhelmed by the great artiste's humility, affection, and his utter absorption in music. One of my brother's most cherished possessions today is an old autographed *Swarmandal* of the Ustad.

Bade Ghulam Ali was not only everyone's favourite, but the favourite of many musicians. When the news of his death spread (April 1968), great contemporaries like Begum Akhtar, Siddheswari Devi, Bhimsen Joshi, Dilip Chandra Vedi and a host of others spoke out in their grief over the "irreparable loss", Siddheswari Devi looked nostalgically at a group-photo in which she sat next to the great maestro after a grand music conference in 1936, and said in a tearful voice: "The like of Bade Ghulam Ali Khan will never come. There will not be another like him."

Begum Akhtar who had known him since long, paid her tribute thus: "I have never seen such a rare combination of greatness and simplicity. When I first heard him, I felt that I was hearing real music for the first time. he used to sing all day long. In fact, music was his sole interest in life. In sorrow he would draw solace from music: in joy also he would burst into song. What a rare musician!"

Under his pen name, *Sabrang,* he has left numerous lilting compositions—*khayals* and *thumris*. *Sabrang* had only one passion in life—*Music.* Today the great singer has merged into *Nadabrahma,* eternal bliss through music. His favourite *Bhajan* ever was and will be: *Hari Om Tatsat.* Who knows future generations may refer to him with awe and reverence as we do of Tansen. Lucily, AIR has treasured the recordings of many of his memorable recitals for us and for posterity.

The death of no other classical musician in recent times has had such a stunning effect as the passing away of Ustad Bade Ghulam Ali Khan had in April 1968 on the world of Indian music. AIR was flooded with poignant tributes and homages from great musicians, musicologists and music-lovers from all over the country. The Great maestro used to say: "Music is to me more than my food. It is my only life and I cannot live without it. I would rather die with a song on my lips than live without music." Years ago, he had to undergo a serious goiter operation after which he was advised complete vocal and physical rest by his surgeon grind. Hardly 24

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hours had elapsed when he burst into a *taan* covering 3 octaves! When his surgeon affectionately admonished him for it, his childlike reply was: "I had to see if my voice has been affected. Without it, what use is my life to me?"

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Ghulam Ali Masroor (1892 — 1953)

Ghulam Ali Masroor, born at Shikarpur in Sindh in 1892, was a great Sindhi sufi poet and a scholar of his age.

Ghulam Ali Masroor was born at Shikarpur in Sindh. He hailed from a Badvi family and father Main Rahim Bux was a respectable personality. Masroor had primary education in Khairpur in a school where his father was the head- master. He joined Sinth Madarsa, Karachi for higher secondary education. Here he came in contact with Maulvi Mohammad Usman, a teacher and a poet. Masroor acquired proficiency in poetic compositions by remaining in company with Maulvi Usman.

After sometime Masroor left Karachi and went back to Khairpur to stay with his uncle, Haji Imambux Khadim, who was known as a renowned poet at that time. Later, he joined the Sindh Government as Revenue Office and was posted at Sukkur. It was during this period that his poetic emotions surfaced and he the gave vent to them through his compositions. Faqir Masroor, as he was popularly known, was not only a great sufi poet of his age, but he was also considered to be a great scholar.

His services to Sindhi literature will never be disregarded. Out of his works, the *Hira Ranjha* containing his poems in 'Masnavi' form will ever defy time. Most of his time he lived in the company of fakirs in Sindh and therefore, their impact on his poetry is quite evident.

He retired from service in 1948 and settled down in Karachi for the rest of his life. He had a big family to support with the meager pension he got from the government. Subsequently, his financial condition worsened and he shifted to a village near the small town of Tando Adam, in central Sindh, where he died in a state of helplessness and penury.

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Ghulam, Farid (1845 — 1901)

Farid Ghulam, born in Multan district in 1845, is an eminent Punjabi Sufi poet and scholar of Arabic and Persian.

Farid Ghulam is an eminent Sufi poet of Lehndi. He was the son of Maulana Khuda Bakhsh of Charchran Sharif in Multan district. His ancestors had settled at Manglot in Multan district after migration from Thatta, Sindh. On an invitation from the Nawab of Bhawalpur, his father settled at Chachran on the eastern bank of the Sindhu river. At the time of his birth, he was named Khurshid Alam.

He was a scholar of Arabic and Persian, besides Urdu and Hindi. He has composed a Diwan in Punjabi, known as *Diwan-i-Faridi*. His other work is *Asrar-i-Faridi*. He adopted 'kafi' as his poetic medium. His Kafis numbering 272, are very popular in western Punjab because of their poetic and lyrical qualities and their profound mystical insight.

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Ghulam Hussain Hidayatullah

—See under Hidayatullah, Ghulam Hussain.

Ghulam, Rasul (1813 —4871)

Rasul Ghulam, born in 1813, was an eminent Punjabi mystic poet, a noted scholar and speaker.

Rasul Ghulam was a mystic poet, noted scholar and speaker. His father Maulavi Rahim Baksh and grandfather Hafiz Nizam ud-Din 'Khadim' were also noted scholars. He shifted from Kot Bhavani Das to Qila Mihan Singh in the same district. His actual name was Abdulla. He received education at Lahore under the tutorship of Ghulam Mohiud-Din. For some time he visited Delhi and also went for Haj to Mecca. On return from Mecca, he became a public speaker as a missionary.

During the mutiny of 1857, he was imprisoned for some time on the suspicion of inciting the people but was released later for want of substance in the accusations. He expresses his mystic experiences in *Qissa Sassi-Punnu*. The collection of his poems was published under the title *Panj ganj*. He also wrote *Pakki roti* in Punjabi prose, recounting the injunctions for a Muslim. In his *Siharfi*, he has exhorted men to comprehend the objective of their worldly life, as the propitiation of God and winning of salvation. His language shows strong Persian influence. He has mentioned Hazarat Ghulam Qadir Jilani as his preceptor.

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Ghulam-ul-Nabi Sufi, Agha (1889 — 1938)

Agha Ghulam-ul-Nabi, born at Shikarpur in Sind in 1889, was well-known sufi Sindhi poet and dramatist.

Agha Ghulam-ul-Nabi Sufi, popularly known as Agha Sufi, hailed from the well known family of Durani Pathans of Shikarpur in Sind. He had his primary education in Shikarpur and higher secondary education in Sindh Madrarsa at Karachi. Later, he acquired knowledge of medicine. He worked in the Education Department of Khairpur state for some time. His father, Agha Gul Hassan Khan, was a Deputy Minister in the Talpur Government of the state.

In the beginning, he became a disciple of Agha Hassan Jan, and then remained in company of a sufi saint, Ali Mohammad Luqmani. Later, he became a disciple of a 'Darazi' sufi saint, Sakhi Qubul Mohammad, who used to call him his Nanak. He was given the quarters of sufi saint Nanak Yusaf at the shrine for his residence.

Agha Sufi believed in simple living and high thinking. His complete attire included white 'shalwar' and 'kurta', and apron and turban of saffron hue. He always preferred the company of fakirs and poor friends. He was fond of music and would sing his own compositions in the 'samas' (Sufi gatherings). In the morning he would play on a sitar, and compose poems in the night.

Agha sufi was a great sufi, and in his writings he has laid emphasis on the similarities of the sufi and yogic practices. He was a great scholar and almost all the religions fell within the orbit of his study.

His published books included *Dunya Durangi, Gulzar Mohammadi, Ishaqua Agha, Fariyadu Agha, Armanu, Agha, Tabi jawahar, Munajat Qurani, Farsi-Sindhi grammar,*

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Angrezi-Farsi grammar, Hindu Yoga vidya. All these books are not available. His unpublished books are: (1). *Shahnama Sindh*. This work is written in chaste Sindhi and the manuscript is available with his son, Agha Zia-ul-Din Khan. (2) *Hindustan mein drame ji tarikha* (History of drama in India).

This work contains the long history of the Indian drama during the last two thousand year's upto 1920. The manuscript is available with Agha Sufi's nephew Agha Abdul Rasul Khan. His nephew also has the manuscripts of his other works. viz. *Krishna Kirpa, Shan Islam, Inqalab Europe arf Germany sazish* (Revolution in Europe and German conspiracy) and *Kaleja jo Zamano* (The college days). The last book is a collection of plays. Agha Sufi was not only a successful playwright but also a poet of no mean repute.

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Ghumman, Kapur Singh (1927 — 1985)

Kapur Singh Ghumman, born at Dulcheeke in the District of Sialkot in 1927, was an eminent Punjabi dramatist. He also explored the Punjabi folk-literature.

Kapur Singh Ghumman was born at village Dulcheeke (District Sialkot) now in Pakistan and died in a car accident. He graduated from the Punjab University, Lahore and started his career as a teacher. At the end of his career he rose to the position of Director, Language Department (Punjab), Patiala and then Director, Punjab State University Text Book Board, Chandigarh.

He devoted his entire energy to writing and directing Punjabi plays. His full length plays are *Jeundi laash, Band galli, Putli ghar, Manas ki ek jaat, Atit de parchhaven, Vismad nad, Azadi da supna, Noor Jahan, Ucha takht Lahore da and Roda Jalali*. His collection of one act plays include *Rab derang, Zaildar, Galt kimatan, Do jotan do moortan, Kavi te kavita, Kach de gajjre, Jhungalmata, Is paar us paar, Man anter ki peed, Naranrar chalde natak, Do kurrian, beharn natak*. Some of his plays have been broadcast at the national level.

While directing and producing his plays on the stage, he inspired and involved his entire family in this dramatic venture. He was one of the inspirers and moving forces in popularising the drama-medium and theatre movement in Punjab. He was a dramatist who believed in doing different experiments in his different plays. He inherited the realistic play tradition initiated by his predecessor Ishwarchander Nanda and wrote some plays in this style. He also explored the folk-literature of Punjab and wrote plays on the basis of this folk-tradition (Rani Koklan and *Roda Jalali*). He won the Sahitya Akademi award in 1984 for his play *Pagal lok*.

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Ghury, Govind Sadashiv (1893 —)

Govind Sadashiv Ghurya, born at Malvan in Maharashtra in 1893, was an eminent indologist, sociologist. Culture and civilization, indology, urban and rural sociology, social change, contemporary Indian political society are some broad categories in which his writing may be grouped.

Govind Sadashiv Ghurya, the doyen of Indian sociology, was born at Malvan on the western coast of Maharashtra, some two hundred miles south of Bombay, on 12 December 1893. He came of a middle class Saraswat Brahmin family. He attended primary schools at Junaged in Gujarat. He matriculated in 1912 and received his collage education in Junagad and Bombay. A noteworthy feature of his career as a student was that he pocketed many of the coveted prizes and scholarships for which he was eligible. Ghurye was a *bhau daji prizeman* when he graduated in 1916, and a chancellor's gold medalist when he did his M.A. (1918). He was the first student to obtain first class at the M.A.. with Sanskrit.

He started his professional career as a collage teacher of Sanskrit, the subject to which he was devoted most as a student. He won a scholarship for studying sociology in England which turned him to sociology. Registered under W.H.R. Rivers for Ph.d. at Cambridge. The thesis for his Ph.D. caste and race in India (1932), still treated as a sociological classic, was published in the series 'The History of civilization' edited by Ogden Ghurye. He returned to India in 1923 and after serving in Calcutta for some months,settled in bombay to be a reader and the head of the department of sociology in the university of Bombay and he joined the department in 1924, become a full professor in 1934 and retired in 1959 ,He was made professor emeritus in 1960, a position which he still continues to enjoy .

Professor Ghurye has written thirty books in english and one in Marathi he guided eighty student and now at it is still active his latest book the burning cauldron of north east India having been published in 1980. Ghurye says that it was Westermark's history of marriage which initiated him into sociology.

The wide range of subject which Ghurye handles ably and scholarly amazing. Culture and civilization, indology, urban and rural sociology, social change ,contemporary Indian political society are some broad categories in which his writing may be grouped. Indian themes preabominate in his later writings. His creativity curve,' Dr. Narain observes, 'is erratic, rising slowly and gaining momentum as he nears retirement and more after retirement'. Most of this voluminous and versatile writings he did between 1943 and 1980. With a life dedicated to teaching and research, it is astonishing that he has still projects before him at the venerable age of 91.

Caste and class and the scheduled tribes are the best and lasting contributions all Ghurye's productions he wrote aborigines so called-and their future to advocate integration of tribals in refutation of Elwin's theory of segregation and as Narain says 'raised a polemical book to the level of a major contribution', Ghurye changed the titles of the two books in the later edition. His contributions to the family sociology is quit significant. His book on Indo-European kin and family. According to Havard sociology European kin and family. According to Havard sociologist George Homans, rased him to the stature of classical sociologists.

As Pramnick has pointed out in social tensions in India, whether India and India recreates democracy, histriology on Indian political society' ,Ghurye analyses with dismay the fissiparous tendencies' in modern India. The burning cauldron of north east India is yet another evidence of Ghurye's interest in contemporary developments students of rivers that he is, Ghurye is basically a diffusionist and not a functionalist. According to him, history and sociol-

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ogy are almost the former studies political history and wars, while the latter focuses attention on social history, diffusion, evolution, acculturation and integration are the pillars on which the edifice of his writings is raised. To Ghurye, religion has provided the basis of unity in India. In Gods and men he speaks of the syncretic endeavours of Brahmins in introducing the worship of the five deities.

'Sanskritic and Indological background and anthropological orientation of sociology' says Pramanick, 'represent the three prominent intellectual strands in Ghurye's writings'. In fact Ghurye firmly believes that whoever wants to do sociology of India must have a thorough grounding in Sanskrit literature. Ghurye does not make any distinction between sociology and social anthropology. The distinction may be useful the West in India, he says it is meaningless. Ghurye suggests a new name for sociology, namely humanities.

Ghurye's style of writings is heavy. Perhaps because of his fascination for Sanskrit. His books are overweight with facts and quotation and sometimes with percentages, too. Ghurye, however, replies to Pramanick's query in this regard that 'a jungle of facts is much preferable to a nicely planned garden of fancies'. Another criticism of his books is that he does not integrate the ethnological facts he puts up into a meaningful, theoretical framework. 'There is no Ghurye perspective which he could transmit to his students', says Dr. Narain.

As a teacher Ghurye was exacting but not imposing. Essentially a self-taught sociologist, his personal example could inspire but not instruct. His temperamental weaknesses were thrown in the background by his scholarly stature, integrity and high sense of duty. He is a good speaker and always carries the class with him. It is mainly Ghurye who 'professionalised sociology in India.

In 1951, Ghurye founded the Indian Sociological Society, of which he was the first President, and started publication of the Sociological Bulletin, the journal of the Society. It is a Unique tribute to him that two volumes have been published in his honour : One of his sixty first birthday and the other of his 81st. A student had Ghurye's writings as his subject for Ph.D. It is apt to conclude this note with the rich tribute D.P. Mukherji paid him when he said, "Ghurye is the only Indian Sociologist today. Others are sociologists in India".

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Gian Singh, Giani (1923 —)

Giani Gian Singh, born in 1923, was one of the earliest Punjabi Sikh historians and poet.

Giani Gian Singh was one of the earliest Sikh Historians. Departing from the tradition of *Janam Sakhis* (The biographical accounts of the Sikh Gurus), he tried to adopt the methodology of a historian. But his sense of historiography is not very profound. His immediate source of inspiration was the works written by his contemporaries like Santokh Singh and Rarttan Singh Bhangu.

Giani Gian Singh was the son of Bakhta Singh, a follower of the Nirmala sect of the Sikhs. He got his education from a renowned and learned scholar Pandit Tara Singh Narrotam, and spent the major portion of his life as a Sikh priest in a Gurdwara at Barnala, where he composed most of his literary and historical works.

Some of his important works of poetry as well as of prose are: Tawarikh Guru Khalsa (in 3 parts) (*History of Shamsher Khalsa*) (Sword, the Khalsa); *Shri Guru Panth Shamsher Khalsa* (Sword the Khalsa); *Shri Guru Panth Prakash* (Account of Sri Guru & Panth); *Ripudaman*

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prakash (Account of Maharaja Ripudaman), *Itihas Bagarian* (History of the Bagarian House). Depending for his knowledge of the Sikh history on the earlier sources, he writes in a straight narrative style but largely follows the legendary/traditional accounts given in the *Janam sakhis* and other writings.

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Gidumal, Dayaram (1857 — 1927)

Dewan Dayaram Gidumal, born in Hyderabad in 1857, was one of the great makers of modern Sind.

Dayaram was born in Hyderabad in 1857. He was the youngest of the four sons of dewan Gidumal, himself a great soul. Gidumal, a big Zamindar, had been a *mir munsh, a* high official, under the mir dynasty of Sindh, before its conquest by the British in 1843. They were Amils, the Sindhi counterpart of *kayasthas*.

Dayaram had his primary education at home from Akhoond Noor Mohammed who taught him Persian .Later he want to school and always topped the class. Since there was no matriculation examination centre in Sindh ,he had to go all the way to bombay ,at a time when neither rail nor boat service was available. He matriculated in 1874 and joined the Elephinstone college, Bombay Here he was very much loved by principal Wordsworth, grandson of the great poet.

As soon as he graduated in 1879 his eldest brother, Metharam, got him a job in the judicial department at Karachi. Later when he did his L.L.B., he wanted to resign the job and practise law. But Mr. Birdwood, the District judge, was so impressed with the man and his work that he would not let him go. Dayaram rose fast, becoming a District judge, legal rembrances, and judicial commissioner of Sindh, and retiring as a judge of the bombay high court. In all these positions he distinguished him self .It was said of his judgments that they were rarely reversed by the high court; and if they were ,the privy council confirmed dayaram's judgements .

Dayaram married young. His first wife was Jasota (i.e. Yashoda), by whom he had two sons and three daughters. His son, Kevalram, is still in karachi, managing the family trust, Metharam Dharmada Trust properties.

His second marriage was a matter of great controversy. After his retirement and the death of his first wife ,he was running an *Ashram* in bombay when Kumari Urmila,a middle-class Gujarati girl, developed intimacy with a young man in the Ashram. Dayaram begged of the boy to marry Urmila, but he refused. It was under these circumstances that, in order to save her honour, Dayaram married Urmila (26) at the age of 56. It was an act of great courage and self-sacrifice, but society did not see it in that light And so from that year on (1913) he did not ordinarily see anybody, and withdrew from active public life.

Dayaram had been born in a pious family. The blessing of Baba Gurpat Saheb of Uderolal, a historic shrine of Sindh, were always showered on gidumal. As he grew up he toured widely and met, among others, Maharshi Devendra Nath Tagore, Bankim Chandra Chatterji, Col. Alcott of Theosophical society, Mahatma Hansraj of lahore, and Rai Saligram of Radhaswami sect, Agra. Nearer home, he was

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very much influenced by his father, elder brother Metharam, Sadhu Hiranand (who figures in 'The Gospel of Ramakrishna' by Shri'ma') and Nagendranath Gupta, editor of the Sindh Times.

M. Malabari, the well-known 'Parsi Social Reformer and Journalist.' The two together established the Seva Sadan for women in Bombay and a Sanatorium at Dharmpur, Simla Hills. Years later, Malabari son said: "MY father was a great man but Dayaram was greater."

These personal influences were supplemented by a vast reading. He was fond of Plato, Ruskin, Tolstoy and Vivekananda. He read the scriptures of a the major religions in their original language. He read the Koran in Arabic, the Bible in Hebrew and Armenian and the Upanishads in Sanskrit. Indeed he was so fond of learning languages that he could converse with ease in Hindi, Urdu, Punjabi and Gujarati.

All this reading and intercourse with great man led to much excellent writing by Dayaram. Some of his better known works are: 'some things about Sindh', 'life of B.M. Malabari', 'diary of a Hindu Devotee', 'The Soul's Poesy', and even 'Practice of Homeopathy'. In addition he rendered' Japji Saheb', 'Bhagwad Gita' and 'Yogadarshan' into Sindhi. His Sindhi book 'Mana Jachabuk' (whips for the mind) makes excellent reading.

Diwan Gidumal never took part in politics. But he served the people richly in the socio-educational field. He ectavlished or helped establish and run, D.J. Sind collage at karachi; D.G. National collage, N.H. Academy, Sindh reform association, *sadhu ashram*, the poor bank and the Gidumal Sanskrit *pathshala*, all in Hyderabad (Sindh); seva sadan in Bombay, Shanti ashram library at Amritsar, J.B. Sanetorium at Dharampur, Simla hills, and the leper asylum at karachi.

Dayaram laboured particularly hard for the education of the girls. He started the first seven primary schools for girls in Hyderabad (Sindh). He admonished society for the seven sins against womanhood. These were: piercing of their nose and ears, early confinement to the four walls of the house, denial of education, prepuberty marriage, too early motherhood, unquestioning submission to the mother-in-law, and forced singleness of widows. When he talked on the subject at the first social reform association conference in Sukkur in 1895, men sobbed at his description of the wrongs done to woman.

Gidumal even conceived anew type of school in which one could see god even in machine and electricity. He urged instruction through the mother tongue and use of mass media for spreading literacy. He donated money to sir J.C. Bose Institute, Calcutta, and to tagore's Santiniketan.

Gidumal never joined any political party. Nor did he join the Brahmo Samaj or the Theosophical society, even though he appreciated the two movements. He was a *sanatani* Hindu, for whom Hinduism was "as scientific as to and to make four" While he advocated social reform and removal of superstitions, he was orthodox enough never to cross the seas. He was so enamoured of Sanskrit that he started a Sanskrit Pathshala in Hyderabad. Those were the times in Sindh when even Brahmin boys did not learn Sanskrit. He wanted to teach them Sanskrit. But the boys, being Brahmin by caste, would not sit on the same level with him. So he would give them seats, himself sit on the ground, and teach them Sanskrit.

Dayaram lived very simply for income. Indeed he spent only some 20% of his salary on the family and donated the rest to public charities. There was no *Khaddar* in his days; but he always wore handloom cloth. He never bought a mirror; he said the window-pane sufficed to see that he was tying his turban a right.

Gidumal served the Government with distinction all his life. But he was never given any title. The reason was simple: he was too independent to fit into the ranks of the titled gentry. He was the District Judge in Dhulia some time

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in 1902 when the English Collector of the district asked him to give his judgement against a certain contractor. He refused to oblige. On another occasion he was sounded about pronouncing a certain political leader as a terrorist. He refused, with the words that he would not sell his soul for a mess of pottage.

Once there was a reception in Ahmedabad and the chief guests were the District Magistrate, an Englishman, and the District Judge, Dewan Dayaram. Dayaram spoke about the anxiety of the eastern monarchs Jehangir's device of a golden chain. The District Magistrate, a Tory that he was, could not bear appreciation of anything belonging to the East; he mockingly remarked that Dayaram could, without delay, imitate Jehangir. Quick came the retort: "Dayaram's difficulty would be how to control the use of the chain for complaints against his colleague, which, he feared, might be more than a hundred a day."

At a reception given to the viceroy of India, Lord Curzon, on his visit to Karachi, Dewan Dayaram, then Judicial commissioner in Sind, was seated next to the Viceroy on his left. Tea was served and lord curzon offered a cup to Dayaram. Politely he submitted that his Hindu way of living did not permit him to accept it. The Viceroy's reply was equal courteous: "Learned judge, we respect your scrupulous"

The Mullah of Jama Masjid, Ahmedabad, compared him to Prophet Mohammed in his administration of justice. He said that Dayaram settled in just twelve days a mosque case that had been dragging on for twelve year. Such was Rishi Dayaram, a gem of Sindh and of hind.

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Gidwani, Choithram (1889 — 1957)

Choithram Gidwani, born at Hyderabad in Sind in 1889, was a great nationalist freedom fighter of Sindh.

Dr. Choithram Gidwani was born on 25 December 1889 in Hyderabad, Sind. He had four brothers and four sister. His father was a government servant. Quit early in life, young Choithran came under the influence of a Brahmin family which inspired him with high ideals of service and sacrifice.

He passed matriculation from N.H. Academy, Hyderabad, in 1908 . For about a year, he worked as a teacher in a Middle School in Bubak, taluka Sehwan. In 1909 he joined the Sindh in medical school ,Hyderabad . He passed the L.C.P.S examination in 1913 and was appointed medical officer, central prison Hyderabad.

Dr. choithran's parents wanted to get him married so as to induce him to live a settled life. But he did not marry, being completely wedded to social service and political work.

In 1915 he returned the total amount he had received as monthly stipends during the four-year -period when he was studying in the Sindh medical school and left government service to devote him self to the freedom struggle.

Choithram was only fourteen at the time of the Bengal partition, but his nationalist spirit was roused even then. In July 1908 when Lokamanya Tilak was sentenced to six years 'imprisonment, Choithram organised and addressed a public meeting condemning the savage sentence. He was also a fervent admirer of Madam Cama, the pioneer revolutionary who was fighting for the cause of Indian freedom in Europe.

In 1913, when Rash Behari Bose (a fugitive from justice, after the bomb-throwing on the Viceregal procession in Delhi in December 1912) came to Hyderabad (Sind) in disguise, Choithram and his friend played hosts to him

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and arranged for his departure for Amritsar. In 1913 again, when Lala Lajpat Rai visited Karachi, Choithriam invited him to Hyderabad and took him on a tour of Sindh.

The same year he also invited Pandit Madan Mohan Malaviya to Hyderabad. In 1914, Lokamanya Tilak publicly stated that India must not give any help to Britain in World War I unless Britain promised freedom to India. Finding in self alone in the congress because of his militant attitude, Tilak founded the Home Rule League. Choithram joined the League and opened a branch in Sindh .

In December 1915, Choithram met Mahatma Ghandhi in Bombay and invited him to visit Sindh. He took the mahatma on a tour of Sindh in 1916. In December 1916 Choithram attended ,for the first time , the all India Congress session in Lucknow in the company of Rais Ghulam Mohamed Khan Bhurgri, Seth Sarchandrai Vishindas, Jairamdas Daulatram and other nationalist leaders from Sindh. After his return from Lucknow, he founded congress Committee, Hyderabad.

On 30 march 1919, he successfully organised a hotel all over Sind as a protest against the Rowalt Act. The same year he attended the Sindh Political Conference in Jacobabad presided over by Jamshed Nusserwanji. Among those who attended the conference were : Rais Ghulam Mohamed Khan Bhurgri, Seth Harchandrai Vishindas, Seth Lokmal Chellaram, R.K. Sidhwa, Naraindas Anandja Bechar Lalchand Amardinomal Jagtiani, Maharaj Vishnoo Sharma and Shrimati Saraswati Devi.

In December 1919, Choithram attended the Amritsar session of the Indian National Congress presided over by Pandit Motilal Nehru. Here he sang an inspiring song and made a powerful speech which earned him the lasting friendship of Dr. Saifuddin Kitchlew. In 1920 he was elected president of the Sindh Provincial congress committee, a position to which he was elected year after year until August 1947 when the Congress virtually ceased to function in Sindh . After the death of Lokamanya Tilak Choithram accompanied Mahatma Ghandhi on a tour of Sindh in 1920 and helped in collecting money for the Tilak Fund. He also opened the Tilak High School in Hyderabad. The same year he resigned his membership of the Hyderabad Municipality because his fellow Councillors did not support his proposal to run Municipal schools without Government grant-in-aid.

In 1921, Choithram took an active part in a political conference held to preach boycott of British goods. It was presided over by Durgadas B. Advani. In July 1921 the Khilafat Conference held to preach boycott of British goods. It was presided over by Durgadas B. Advani. In July 1921, the presidentship of Mohammad Ali , with Dr. Kitchlew Maulana Shaukat Ali and Shankaracharya as prominent participants. All these leaders were prosecuted, and Choithram, with the help of Jamshed Nusserwanji and Haridas Lalji, collected funds to organise their defence.

In March 1922, on the occasion of the visit to Karachi of the Prince of Wales Choithram successfully organised a *hartal*. The same year Mahatma Gandhi was sentenced to six years' imprisonment and Choithram Gidwani also got eighteen months 'hard labour.

In 1924, when Maulana Mohammad Ali , who was then president of the Indian National Congress, publicly stated that the worst Muslim criminal was nearer and deared to him then even Mahatma Gandhi, Choithram had the courage to table and move a censure motion at the Ahmedabad session of the all India congress held on June 27-29, 1924, against the president the censure motion was later withdrawn at the instance of Gandhiji. Gandhiji had such a high regard for Choithram that 1924 in one of the weekly issues of the Young India he wrote "Dr. Choithram has sacrificed every thing and turned into a fakir all for the cause of his country ".

When the Salt *Satyagraha* was started by Gandhiji, an action council was formed at Karachi with Dr. Choithram as the President .

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He was arrested on 16 April 1930 along with Naraindas Anandji Bechar, Swami Krishinanand, Dr. Tarachand Lalwani, Manilal Vyas and Maharaj Vishnoo Sharma , each of whom was sentenced to six months 'hard labour.

When the 45th session of the Indian National Congress was help at Karachi in April 1931, Dr. Choithram was the chairman of Reception Committee. In 1932 after Gandhiji's arrest on his return from the second round table conference, Dr. Gidwani went to work in Bombay. He was arrested there and sentenced to two months imprisonment. He was sent to the Byculla jail, and on release was extended from Bombay. The same year (1932), he was again jailed and sent to Nainital from where he was transferred to Hyderabad, (Sindh). He was released on Condition that he should not leave the municipal limits of the city. He broke this order and earned six months 'imprisonment again.

After 1937 when Sind was separated from Bombay, Dr. Choithram was elected as a member of the Sindh legislative assembly. In 1940 he was charged with sedition for his speech in Lahore and sentenced to eighteen months hard labour. When the quit India struggle commenced with the arrest of Gandhiji and other Congress leaders, Dr. Choithram Gidwani also was arrested on 9 August 1942 Gidwani was deeply disappointed at the turn of the events in 1946-47 and strove hard to resist partition of India. When the partition plan was announced on 3 June 1947 he issued a statement that the Hindus of Sind should leave Sindh.

On 3 July, he moved that the plan for partition should be rejected by the Congress. But the leaders of the congress decided otherwise and the partition plan was accepted. There was a mass exodus of Hindus from Sindh to India. Gidwani also left Sindh and from August 1947 till his death on 12 September 1957, he busied himself with the Hereculean task of rehabilitation of the displaced persons.

It was Dr. Gidwani who moved that the displaced persons should receive compensation for the properties abandoned by them in Pakistan Jawaharlal Nehru, the prime minister at first rejected this demand. He accepted it at last and the Displaced parsons received some Compensation, although not adequate to their losses. Dr. Choithram's was a proud record of service as a patriot from early boyhood till the day of his Death.

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Gilchrist, John Borthwick (1759 — 1848)

John Borthwick Gilchrist, born in 1759, was an eminent oriental scholar and linguist.

John Borthwick Gilchrist was an eminent oriental scholar and linguist. He had his early education at George Hariot's Hospital, Edinburgh. He stayed in West Indies before coming to Bombay in 1782 to join Pre-military Medical Corps. in East India Company as an assistant surgeon. Later on he was transferred to Bengal Army in Calcutta in 1783. In 1784 he was promoted as surgeon.

In India, his long cherished desire to learn the Moorish language (Urdu) was fulfilled. Initially he learnt the language in Persio-Arabic script from a munshi. While he was learning the language, he thought of compiling a grammar of this language. Gilchrist was greatly moved with the efficacy, popularity, wide usage, sweetness and rich treasure of Urdu. He was fond of Sauda's poetry and Miskeen's marsiyas. On the basis of his personal observations of the then linguistic situations from Surat to Calcutta, Gilchrist firmly believed that Hindustani was the language of the masses. This strengthened

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his idea of writing the Hindustani grammar. He visited several centres of learning like Faizabad, Allahabad, Lucknow, Benaras and Jaunpur to know more about this language.

In his travels, he was much moved by the mushairas. He spent 7 years (1787 to 1794) at Ghazipur in U.P., where he completed and published his first book: (I) *English-Hindustani Dictionary* (1786-1790) and compiled (2) *A Grammar of the Hindoostane Language* (1796), completed other two books (3) *Appendix in Pt.II* (1798) and (4) *The Oriental Linguist* in 1798.

He spent 16 years in learning and researching the linguistic aspects of the Hindustani language. During this period he faced economic hardships and suffered bad health.

Governor General Warren Hastings of the East India Company provided him facilities to undertake research and write books. Apart from the facilities which he received from the East India Company to improve his financial position, he took up indigo plantation in Faizabad, reared silk worms, took up trade in opium and also sugar contracts. All finances earned through these sources were utilised for research and learning.

On request, he was granted exemption from postal charges by East India Company in 1788 A.D. 150 copies of his works were purchased by the Company for Rs. 12,000 and the entire amount was paid to him in advance. However as even this could not improve his financial position, he had to mortgage the copyright of his dictionary and grammar printed in one volume to Cooper, the printers of the book on the terms that all sale proceeds would be deposited in the account of Mr. Holbybig Bookselers until the total amount incurred on the printing of this book was cleared. He received wide publicity for his books through advertisements.

John Gilchrist suggested to East India Company officials to learn Hindustani for achieving better political and economic gains. His suggestion was warmly welcomed and with the consent of Marquis of Welsely a semi-government school called Gilchrist Ka Madarsa or Oriental Seminary was established in 1799 to train some newly appointed 30-40 junior civil servants of East India Company at a time. This Madarsa served as the nucleus of the Fort William College which was established in 1800 A.D. to mark the memory of Britishers' grand success at Srirangapatnam after the assassination of Tipu Sultan of Mysore.

The main objective of the College was to train British civil servants in the Hindustani language, law, history and customs. He was appointed Professor and Head of the Department of Indian Languages in 1800 A.D. Fort William College survived for about half a century but John Gilchrist served it for about 4 years i.e. upto 1804. This is considered as the golden period in the history of this College.

Gilchrist, for the attainment of his objectives attracted scholars and best writers of Hindustani (Urdu) from Delhi and other parts of north India. About 42 scholars were employed on regular basis in April 1801, including Mir Amman Dehlvi, Bahadur Ali Hussaini, Syed Haider Hakhsh Haidari, Sher Ali Afsoos, Lallo Lalji, Kazim Ali Javan, Ikram Ali, Muzhar Ali Vila and Tarinicharan Mitra.

About 10 scholars including Mirza Ali Lutf, Nihalchand Lahari and Shakir Ali were attached to the College who also under the headship of Gilchrist, contributed generously to Urdu prose.

All these scholars worked incessantly to compile and produce books in Urdu prose. The college became a great centre of literary activities even though it made no contribution towards original writings. Translations and adaptations were produced in large numbers and the object of imparting knowledge of Urdu and other Indian languages was achieved successfully. John Gilchrist's last two phases of life in India from 1799 to 1801 and 1801 to 1804 were pleasant, materially comfortable and successful.

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During the last three years he wrote, compiled and produced the following books (of these the first 4 had been completed earlier during 1786 to 1798). *A Dictionary, English and Hindoostanee, A Grammer of the Hindoostanee Language, The Appendix, The Oriental Linguist, Hindee Exercises, A New Theory and Prospectus* of *Persian Verbs, The Anti-jargonist, The Stranger's East India Guide to the Hindoostanee,* or *Grand Popular Language of India, The Hindee Principles, The Hindoostanee Directory* or *Students Introductors, The Hindoostani Manual or Casket of India* containing the extracts from Urdu translation and adaptations, *Nastaliq-e-Hindee* (published in three scripts i.e. Perseo-Arabic, Roman and Nagri Volume I was published in 1802 and II in 1806)., *Moral Preceptor, The Hindee Roman Orthoepical Ultimatum, The Hindee Arabic Mirror and The Oriental Fabulist* which consists of Aesop's fables, translated by different translators in Arabic, Persian and other Indian Languages like Sanskrit, Brajbhasha and Bengali. All the translations are in Roman script.

It was an experiment of Gilchrist's idea to adopt the Roman script to all the Indian languages for which he had already prepared a phonetic chart. The credit of introducing the first printing press in India also goes to J. Gilchrist. All Urdu works of the Fort William College were printed in nastaliq script for the first time.

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Giraddi Govindaraja (1939 —)

Giraddi Govindaraja, born in 1939, is a noted educationist, critic, poet novelist and folk writer of Kannada literature.

Giraddi Govindaraja, a noted Kannada critic, poet and fiction writer, has done M.A. in English from Karnataka University in 1963 with diploma in English studies (C.I.E.F.L., Hyderabad, 1970) he later took an M.A. degree in Linguistics also (U.K., 1973).

He worked as a teacher of English at Post-Graduate Centre, Kalburgi. His publications include a narrative poem *Sharada* (1956), poems, *Rasavanti* (Juicy one, 1961), *Marlene Manroe* (1974), short novel, *Mannu* (Dust, 1976), short stories, *A mukha e mukha* (That face and this, 1970) and *Hangu mattu itara Kathegaly* (Obligation and other stories, 1978). He became prominent as a critic with *Sanna katheya hosa olavugalu* (New trends in short stories, 1965) because it is a pioneering critical study of modern Kannada short story.

Next came his study of folk literature *Janapada kavya* (1971) and another book entitled *Navya vimarshe* (New criticism, 1975), which is a study of the concepts of criticism. His third book of criticism *Kadambari: vastu mattu tantra* (The novel: theme and technique, 1976) not only introduces the theory of technique as the exploration of the theme but also contains the application of this theory to some of the significant Kannada novels.

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Girdhar, Giradhara (1787 — 1852)

Giradhara Girdhar, born in 1787, was a famous Gujarati poet and scholar.

Giradhara Girdhar, is very famous for his popular work Ramayana (1837). For writing this poem he has drawn on Tulsidas and some puranic works and has created his own version of the *Ramayana* in a lucid style. Traditional metres and melodies, simple language and flexible versification have rendered this poem so highly musical that it became popular throughout Gujarat.

Influenced by the tradition of Vaishnava poetry he also wrote devotional poems like *Radha-vivaha-na-bara-masa and Tulsi-vivaha.* The latter is a series of 26 lyrics which resemble the form of kadavam (cantos) popular in medieval Gujarati narrative poetry. The poems depict in detail the wedding of Krishna and Tulsi.

He composed a few lyrics about the love between Krishna and Gopi wherein he occasionally incorporated Braj and Hindi phrases influenced by Dayaram. 'Asvamedh' 'Rajsuyayajna' are his lesser known poems. He has brought into Gujarati the 'Dashamaskandha' of *Bhagavata* in its entirely in his poems on 'Mathuralila' or 'Krishnalila'. His Gokulalila' depicts the same theme in the form of narrative poetry.

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Girdhar, Kaviraya (1713 — ?)

Kaviraya Girdhar, born in 1713, was a popular Awadhi poet. He put essence of his extensive worldly experience into straight and simple verses.

Nothing is definitely known of Girdhar's time, place or personal life. According to Shivasingh Sengar he was born in 1713. As the language of his verses is, by and large, Awadhi, he may be supposed to have lived in the Awadhi-speaking region. Kundaliya is a metre of Hindi which got almost identified with him for he has written only in this metre. None else compares favourably with him in this respect.

Girdhar's verses have enjoyed great popularity in the Hindi belt. The reason for their popularity is that he has put the essence of his extensive worldly experience into straight and simple verses. They are like sign-posts which, if followed, will save a person from many a trouble and trauma in this bizarre world. The subjects death with include familial and social relationships such as those of father and son, of husband and wife, of friendship, and pertaining to enmity, company, faith, fame, fate, wealth, worry, truth, falsehood, financial transaction, etc.

It will be futile to search for poetic beauty in these verses but they more than compensate for this lack by their practical utility which they contain in ample measure. Girdhar's language is colloquial and as such very easy to understand. It is a common man's language in the real sense.

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Girdhari Lal Dogra

—See under Dogra, Girdhari Lal

Girhori, Abdur Rahim (1738 — 1778)

Abdur Rahim Girhori, born at Lavari Sharif in Sindh in 1738, was an eminent Sindhi poet and scholar of Islamic theology.

Abdur Rahim Girhori belonged to Manariya caste. It is said that his ancestors migrated from western Rajasthan to Sindh and fi-

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nally settled in Tharparkar district adjoining the border of Rajasthan. Abdur Rahim, after getting formal education in Arabic, Persian and Islamic theology, became the disciple of a Sufi saint, Muhammad Zaman of Lavari Sharif in Sindh. As he had settled in Girhor village of Tharparkar, he came to be known as Girhori. He was very fond of debates on subtleties of Islamic laws and theology.

At the age of forty, Abdur Rahim was killed while leading an attack along with his disciples on a temple of Mahadeva about sixty miles away from Girhor. He was buried in his village Girhor where his 'dargah' still exists. Abdur Rahim has written mainly on Islamic laws and Sufi mysticism in Arabic and Persian languages. He compiled 446 preachings of Master, Muhammad Zaman, in a book in Arabic entitled *Fatah-al-fazl* (Achievement of favour). The book also includes his explanatory notes.

Unfortunately, the work does not contain original Sindhi text of the lectures delivered by Muhammad Zaman, which would have been a good specimen of 18th century Sindhi prose. Another significant compilation of Abdur Rahim is *Sarah abyat Sindhi*. It contains eighty-four Sindhi verses of Muhammad Zaman with commentary in Arabic by Abdur Rahim. Fortunately, this work contains the Sindhi text also. These verses are considered to be the gems of Sindhi poetry having profound mystic thought and poetic beauty.

His work has been translated into Sindhi with the title *Abyat Sindhi* (Sindhi couplets) by the eminent scholar, Umar bin Muhammad Daudpoto, and published in 1939. The same scholar has critically edited the Sindhi poetry of Abdur Rahim in a book *Kalam Girhori* (1956), on the basis of manuscripts and old litho-printings collected by him from different places in Sindh.

The work was published by Sindhi Adabi Society from Karachi in 1956. Girhori's Sindhi poetry mainly deals with Islamic laws and religion. However, there are certain verses that express mystic thought artistically and can be regarded as specimens of good poetry.

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Giri, Agam Singh (1928 — 1971)

Agam Singh Giri, born in 1928, was a poet of distinction and regarded as one who best representative of the Indian Nepalise in Nepali literature.

Agam Singh Giri is regarded as one who best represented the Indian Nepalise in Nepali literature. His five poetical collections are: *Yad* (Remembrance), *Atma vyatha* (Anguish, mine), *Ashu* (Tears), *Jivan git* (Life's songs), *Yuddha ra yoddha* (War and warrior) and *Jaleko prativimba: roeko pratidhvani* (A burning image and a weeping echo). The first collection was published in 1955 and the last one was published posthumously in 1978 and it was awarded the first Bhanu Puraskar in 1979 by the Nepali Academy of West Bengal.

Giri writes of sadness felt incessantly by him and a rather over-burdensome sadness pervades his poems. No product of any personal trauma, yet this sadness was intrinsic of Giri's own nature. The poet's painful realisation of the sad plight of Indian Nepalese made it later more acute and the poet discursive. Nevertheless, a majority of the best poems of Giri fall in the latter category of his poems.

In his first phase the poet alternated between inwardly cognizing his sadness as though in purity when poetry was for him 'a painful expression of an accursed life' and focusing it outward and bearing it in fusion with other feelings as an in-grown aspect of the existing social reality. The second choice or tendency per-

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ceptibly gained on the first. Of the Indian Nepalis who, Giri felt, are today only a faint shadow of their former glorious self, he says:

You have become unrecognisable here
Blood in your cheeks has dried up
The light in your eyes is gone,
You look like a child who has fallen asleep sobbing,
Like a prisoner tortured long,
The ill-fated whose morsels are snatched away
And the house dispossessed.....
I have come only to see whether you are 'You'
But, you have become unrecognisable.

Ever of romantic temperament in his writings, Giri wrote lilting metrical lines and smoothly rhythmical free verse with equal ease. He opted increasingly for the second in his later days in an effort to selectively take in some of the agreeable aspects of modernist writing. He wrote *Yuddha ra yoddha* (War and the warrior) making relevant to the Nepalis (Gorkhas) on a grand scale the ringing declaration of Netaji Subhas Bose: 'You can perhaps force a man to shoulder a rifle but you can never make him fight to give his life for a cause which is not his own'.

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Giriraj Kishore (1936 —)

Giriraj Kishore, born in 1936, is an eminent Hindi novelist, short-story writer and a playwright.

Giriraj Kishore (Hindi) passed his M.A. in social work. After having worked in various administrative capacities, he joined in the position of Registrar at the Indian Institute of Technology, Kanpur (U.P). A novelist, short story writer and a playwright, his first story was published in 1959. He is one of those contemporary story writers whose mind encompasses vast and varied contextual situations of life. He has the faculty to express different moods of men. He depicts the various frustrations, disabilities and the affectations of the upper middle class with a commendable depth of feeling. Realistic descriptions, authenticity of personal experience and objectivity are characteristics of his short stories.

The stories of *Paperweight* unfold the helplessness of people who cannot take their own decisions, and the inertia reflects calamitous mental confusions, they represent contemporary mood on a vast scale and are honest documents of defeat. *Rishta aur anya kahaniyan* demonstrates the objectivity of the artist, the authenticity of personal experience and the actuality of the environment.

'Log' depicts a world that is fast fading and dissipating. 'Jugalbandi' presents a picture of the mentality of two parallel generations. The author succeeds remarkably in capturing the social and political awareness of a historically important age with its all anomalies and inner contradictions.

Chiriyaghar is a novel that delineates the style of functioning of a governmental organisation along with the mentality of its staff, the rampant corruption and the situations that mark deviational behaviour in respect of human relations. In *Yatrayen*, the contemporary sense of apprehension and disintegration has been expressed through the medium of symbols on a vast canvas. In *Indra sune* Giriraj projects the model of capitalist development, through the medium of fantasy with all the incongruities permeating social economic and cultural levels.

Yatha prastavit uncovers some humanistic aspects in the context of corrupt functioning of the administrative torture cells. In *Praja hi rahane do* the author shows how one person's avariciousness affects the society. He depicts it through the blind rule of Dhritarashtra and the thoughtless cravings of Gandhari and interprets it in the modern context of life with a scathing

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satire on power hungry rulers. His *Narmada* (1970) and *Badshah-Ghulam-Begum* are successful and stageable plays.

Through his plays and stories he unveils the tottering and decadent mentality of Indian administrative set-up. The conspiratorial and mad craze of careerism drives a man to the point of lunacy. In *Ghas aur ghore*, the conflict regarding relevance of playwrighting surfaces repeatedly. In *Chehre, Chehre, kitne chehre* the same conflict gets transformed into experimentalist creativity. In his dramatic creativity the author uses 'chorus', 'masks', 'symbols', 'movement' and 'signals' as his tools.

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Girish (1989 —)

Girish, born in Jaunpur in 1898, was an eminent journalist, poet, novelist and literary critic.

Girish, real name Girijadutta Shukla born in Jaunpur (U.P.), after his graduation from the Allahbad University, launched his literary career as a poet under the guidance of his mentor and a contemporary stalwart, Ayodhya Singh Upadhyaya 'Hariaudh'. Girish was a poet, novelist and literary critic. As a poet, however, he did not scale the heights he aspired for.

His output as a poet, apart from stories published in contemporary journals, is limited to just one epic poem titled *Tarakvadh* which he published in 1958. It adopts a purely narrative style and draws on the *Kumarasambhav* for its plot. As a work of poetic creativity, it does not rank very high with the critics because of its matter-of-fact and unimaginative descriptions. Nor does if focus on spots which could have been portrayed with sensitivity and imagination bringing out the interplay of human emotions and their inner conflicts.

His major work, however, lies in the field of literary criticism. His studies during the early period of the growth of literary criticism in Hindi bear the stamp of deep understanding of literary excellence, sensitivity and values. Even though he tries to be dispassionate, his strong likes and dislikes, his partisanship do manage to show up through his criticism. His major critical works, viz. *Mahakavi Hariaudh* (1934), *Guptaji ki kavyadhara* (1936) and *Acharya Ramachandra Shukla* (1955) are indeed commendable. In the area of fiction, *Babu Sahib, Jagadguru, Professor, Vidroh, Pandaji, Lambodar Triathi and Bahta Pani* deserve special mention.

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Girish (1893 — 1974)

Girish, born in 1893, was a prominent Marathi poet and writer. Didacticism and aesthetic value makes common place in his poetry.

Shankar Keshav Kanetkar alias 'Girish' Marathi was one of the poet members of 'Ravikiranmandal', who wrote representative poetry of Ravikiranmandal School. He has written poetry of both the types, i.e. lyric (gitikavya) and long narrative (khandakavya).

The following anthologies of lyrical poems were written by him: *Kanchanganga* (1930), *Phalabhar* (1934), *Manasmegha* (1943), *Chandralekha* (1951), *Kanchanmegha* (1955), *Soneri chandane* (1961) and *Amrita* (1970).

There are more than 300 lyrics on a variety of emotional experiences in all these an-

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thologies. The sentiment of love does not seem to be predominant in Girish's poetry, in comparison with his respectful attitude towards public figures of prominence as well as institutions. His devotion to God is expressed in some of the 'abhangas' he has composed. It was befitting to his times that some lyrics were the direct expressions of the feelings for forsaken widows and the down-trodden.

The characteristic feature of such poems is that they are the works based on the objective observation rather than on deeply felt pity. His observation of the country life is quite descernible in his nature poetry. Some dramatic poems are written by him in the poetic style of Tambe. Though quantitatively large, his poetry has some qualitative limitations. Didacticism, marring the aesthetic value, makes them commonplace. However, fine lucid composition and well balanced natural emotions adorn his poetry.

Chandralekha, a later anthology of poems, is representative of some of his new aspirations displaying his loyalty to the changed times. In 1954, Girish rendered a free translation, entitled *Aniketa* of 'Enoch Arden' the famous poem of Tennyson. He wrote many lyrics and kept up the tradition of the poetry of Ravikiranmandal School.

His contribution towards long narrative poetry also catches one's attention. *Abhagi Kamala, Ambarai* and *Kala* are the three longers pieces of this type. *Abhagi Kamala* depicts the miseries of a Hindu widow. This long narrative poem shows the felicity of his descriptive power, mainly that of nature, and portrayal of the emotional exuberance of human psyche.

Ambarai is a narrative poem composed in 'saki' metre; its chapters are aptly entitled as 'bahar'. It deals with a farmer's life, and how the wife of a victim of social oppression succeeds in getting rid of it. The social environment of the rural life is presented in a local dialect. The songs like '*Nyaricha vakut hoil*', 'Tuzhya navachi godi lai jiva' and 'Pirtichi Kirat' incorporated in it add to the grace of the narrative form. *Kala*, the third poem, comparatively a shorter one narrates the love of Kala and Mohan leading upto to despair at the end.

Along with Yashawant and Madhav Julian, the stalwarts of Ravikiranmandal, Girish also proves his competence in handling the form.

Known and recognized chiefly as a poet, Girish has written some prose also. *Kavyakala* and *Parimala* are the collections of critical articles. *Rasagrahana* presents before the reader the critical appreciation of some contemporary poems. *Marathi Natyachhata* is a treatise on '*natyachhata*'. *Maḷa Bhetlele* Vidyarthi is a book of character-sketches, while *Mazhi punyamandire* is a book wherein some of his experiences related to the field of education are narrated. All these books lead one to concluded that though predominantly a poet, Girish has his own contribution to Marathi prose literature as well.

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Gitchandra Tongbram Singh (1913 —)

Gitchandra Tongbram Singh, born in 1913, is a distinguished Manipuri dramatist. His plays are marked by witty dialogues, powerful arguments, less of action and an atmosphere of social outlook.

Gitchandra Tongbram Singh (Manipuri), better known as G.C. Taongbra, is a distinguished dramatist. A graduate with B.T. degree of Gauhati University he worked as a clerk in

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the Revenue Department and then joined teaching profession as a teacher at Churachand High School, Imphal. Later on, he headed the Department of Manipuri Language and Literature of Imphal College from where he retired in 1974 as its Vice-Principal. Only son of his parents his character and outlook were moulded by his father and Panditraj Atombapu Sharma greatly.

After World War II he started writings plays based on social problems. *Mani manou* (Mother-in-law and daughter-in-law), *Matric pass andolan, Chengi khujai* (Begging bowl), *Hingminnaba* (Co-existence), *Upu baxi* (Box), *Imphal Thoibil* etc., are some of his plays. He is also an accomplished short play writer, some of his short plays which won several awards in competitions being, Rajkumar *shollibi* (Delicate Rajkumar), *Kao phabi* (Tamer of bull), *Shikari* (Huntress), *Tapta*, etc. Besides these original plays, he adapted and translated several plays of Shakespeare, G.B. Shaw and Ibsen.

His plays are marked by witty dialogues, powerful arguments, less of action and an atmosphere of social outlook. In the later phase of his career he is very much influenced by existentialist writers like lonesco, Samuel Beckett, etc. and composed many short plays on their models. Often called G.B. Shaw of Manipuri literature, he read Shaw, Ibsen and Shakespeare extensively and like those of Shaw and Ibsen, his plays are distinctly problem plays which he presented humorously and sarcastically.

He was associated with theatre movement in modern Manipur in different capacities. He is the founder of the Society Theatre in Manipur which staged most of his plays and of which he is the playwright, director and planner. He is a force to reckon with in the realm of modern Manipuri theatre and drama. He was president of the Manipuri Sahitya Parishad and the Cultural Forum, Manipur.

Gitchandra received many awards and prizes, some of which are: Jamini Sunder Memorial Gold Medal (1960), Sahitya Ratna (by Manipuri Sahitya Parishad, 1973), Padmashri (1975), Manipuri State kala Akademi Fellowship Award (1976) and Sahitya Akademi Award (1978) for his play *Ngabongkhao*. He was a member of the General Council of Sahitya Akademi, of Manipur, State Kala Akademi, as also of Manipur State Kala Akademi.

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Gnanasambandan, A.S. (1916 —)

A.S. Gnanasambandan, born at Arasangudi in Tiruchirappalli in 1916, was a noted Tamil critic and a specialist in Kamban's Ramayanam.

A.S. Gnanasambandan was born in Arasangudi village of the Tiruchirappalli district. He started his career as a lecturer in Tamil in the Panchaiyappa's college, Madras and gradually moved to many important positions in the Government and University service.

With the publication of *Ravanan matchiyum vilchiyum* (The rise and fall of Ravana in the *Ramyanam*) in 1945, he came into limelight as a critic. *Kamban kalai* (1950), *Thambiyar iruvar* (1961), and *Arasiyar muvar* (1964), all studies in *Kamba-Ramayanam*, established him as one of the exponents of *Kamba-Ramayanam*. His *Ilakkiya-k-kalai* (1954) served as a handbook of criticism for the post-graduate students.

He was in charge of the production of drama in the All India Radio (Madras) for sometime (1969-71) and was the Director of the Tamilnadu Government's Textbook Society (1969-72). Then he was appointed as the Professor of Tamil in Kamaraj University, Madurai (1973-1975). His popularity however rests on his achievements as a grand expositor of Shaivite Tamil literature.

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His lectures on *Periyapuranam*, a major Shaivite poetical work, have been collected and published under the title *Deshiya ilakkiyam*. According to Gnanasambandan, though full of supernatural elements, *Periyapuranam* is the national epic of the Tamils because in narrates the stories of many devotees who were born in the Tamil country. This contention becomes significant, because many of the Tamil scholars do not consider *Periyapuranam* as an epic at all.

In spite of his having authored many books of criticism, Gnanasambandan's fame rests only on his being one among the grand expositors of Shaivite Tamil literature.

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Goanka, Indumati (20th Century)

Indumati Goanka was the first Marwari woman who participated in freedom movement and first women political prisoner of Bengal.

Indumati Goanka was first women political prisoner of Bengal. An article in the Abhyudaya' dated 12th October, 1930, reports the imprisonment, for nine months, of a newly wed Marwari girl, Indumati Goanka, of barely fifteen years of age. She propagated the use of Khadi by peddling it from door to door.

She was the first Marwari woman who participated in politics. She picketed the foreign cloth shops in the Marwari Community, against the wishes of her father, and was sentenced to nine months imprisonment.

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Godavarma, K. (1902 —1952)

K. Godavarma, born at Kilimanur of South Kerala in 1902, was an eminent Malayalam linguist and writer. He was the first scholar who applied the principles of modern linguistics to the study of Malayalam.

K. Godavarma (Malayalam) was an eminent linguist and writer. He is remembered as one of the earliest scholars who applied the principles of modern linguistics to the study of Malayalam. Born in the Kilimanur royal family of South Kerala and married to the daughter of the renowned scholar A.R. Rajaraja Varma, he inherited the traditional scholarship of his aristocratic predecessors and adapted it to the new age of democracy and science. He studied Sanskrit, took his M.A. from Madras University and joined the Maharaja's Arts College, Trivandrum as a teacher of Malayalam.

Soon he left the college and went to England, where he was awarded the Ph.D. degree by London University for his thesis on 'Indo-Aryan Loan Words in Malayalam'. After returning to Kerala, he became the Principal of Government Sanskrit College, Trivandrum and then Professor of Malayalam in the present University College there. He died while in service.

His major contribution to linguistic studies is the book entitled *Kerala bhashavijnaniyam* (1951) which contains the fruits of his original research. His Ph.D. theses (published in 1946), is an outstanding contribution to the scientific study of the vocabularies of Indian languages. His essays on literary and general topics combine the scientific approach with the refined sensibility of a creative writer-cum-critic. These essays have been written in a

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lucid and simple manner and collected in 4 volumes of *Kairalidarpanam, Vicharavichi, Prabandhalatika and Prabandhasamaharam.* His creative writings comprise three plays- *Pranaya-vaichitryam, Vasavadatta* and *Kadambari.*His style of writing is chaste, simple and easy.

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Godbole, Parshuram Ballal (1799 — 1874)

Parshuram Ballal Godbole, born at Wai in 1799, was well known Marathi lexicographer, editor, and translator of classical Sanskrit plays.

Parshuram Ballal Godbole was well known as lexicographer, translator of classical Sanskrit plays and editor of *Navanita.* Born at Wai, he became well-known as a Sanskrit scholar. He was one of the renowned editors of *Panditi kosha* (1829), a dictionary prepared by Sanskrit scholars for the British Government. His help was sought by Molswroth and Candy in the compilation of their standard dictionary of the Marathi language.

He was the editor of *Sarvasangraha* (1863), a magazine which was given to the publication of the unpublished works of earlier poets. He compiled the selected extracts from the work of the classical Marathi poets and called the compilation *Navanita* (1854). It was not only the earliest, but the most competent attempt of its kind and it became so popular that it ran into several editions before the end of the last century. His *Vrittadarpana* (1860) was also the first Marathi work on prosody. Kekadarsha, an appreciative commentary on Moropant's Kekavali appeared in 1867. Such works reveal his scholarship and erudition and they occupy a unique place in the history of Marathi literature.

Godbole is best known for his faithful translations of such classical Sanskrit plays as *Venisamhara* (1857), *Uttara-Ramcharita* (1859), *Abhijnana Shakuntala, Mrichchhakatika* (1862), *Nagananda* (1865) and *Parvati parinaya* (1872). These translations reveal a thorough grasp of both the Sanskrit and Marathi languages and idiom. Godbole undoubtedly served the cause of both the languages when he undertook these translations of Sanskrit classics into Marathi. These translations are not merely literal but colloquial, and they are executed with a very keen sense of literary appreciation. These translations helped the Marathi readers in understanding the original Sanskrit classics. It was no mean achievement, and the Marathi readership has ever been grateful to his distinguished work in this field.

Parshuram Ballal Godbole along with Krishnashastri Chiplunkar did signal service to Marathi literature by way of translations, for they provided an impetus to later original writing. Godbole is one of the literary giants of the last century, a century which was destined to see only the works of compilation and translation. Such works laid the foundation for the furtherance of the cause of literature.

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Godghate, Manik (1940 —)

Manik Godghate, born at Nagpur in 1940, is one of the most significant modern Marathi poets. He is noted for grand imagination, quest for the mysteries of life, and a different kind of suggestivity in style independently conceived out of traditional images.

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Born at Nagpur, he stood first class first in M.A. in Marathi in 1966 and won N.K. Behere gold medal. He started writing poetry in literary magazines, *Chhanda* and *Satya katha* from 1955 under the per name 'Grace'. His first collection of poems *Sandhyakalachya kavita* (Evening poems) was published in 1967. It won the state award in 1968, and is prescribed in Shivaji University for M.A. students as a text book.

In 1974, his second collection of longer poems *Rajputra ani darling* (Prince and darling) was published by Ameya and received the State Award again. He again received two State Awards for his later collections, *Churchbell* (1974), of personal essays and *Chandramadhavicha pradesh* (1977) of poems. His last published work *Mitava* is a collection of personal essays (1987).

He edited *Yuga-vani* (1971-74) and *Sandarbha* (1975-76), proving his literary acumen and artistic taste. He was the member of the Marathi Advisory Board of the Sahitya Akademi and is now a member of Maharasthra Rajya Vishvakosh Mandal. His hobbies are photograpy and playing violin. A book on his poetry has been written by Jayant Paranjape, entitled *Grace ani durbadhata* (Grace and obscurity, 1986), which won R.S. Joag Award for literary criticism. His two books have been translated into Gujarati.

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Godse, Dattatraya Ganesh (1914 —)

Dattatraya Ganesh Godse, born in 1914, is one of the versatile personalities on the literary scene of Marathi. Basically, he is an art historian and deals with intra-disciplinary study of formal evolution for irrespective of other references.

Dattatraya Ganesh Godse (Marathi) is one of the versatile personalities on the literary scene of Marathi. Godse was introduced to the literary world as an illustrator in the early forties, before joining the Faculty of Fine Arts of Baroda, as Professor and Head of the Department of Applied Arts. He is actively associated with the Marathi stage in Bombay and quite successful as a set-designer. Being both a historian and a visual artist, he could do justice to projects also of literary kind. He wrote a historical play *Rajiyacha putra apradhi dekha* (1964).

His first book, *Poat* (Texture, 1963) deals with the evolution of a theme as expressed through different media. It is based on the iconological representations of the Buddhist story, Chaddanta-Jataka. Selecting the literary as well as visual manifestations of the theme from different ages and sites, he has tried to trace its evolution. In his opinion every expression is objective in its early stage; it becomes idealised in the second phase. In the next stage, it becomes conventional and then the deterioration sets in.

Such an idea quite close to Godse's was introduced in Marathi, earlier by Vishnushastri Chiplunkar in his essay 'Kavita' (Poetry) which was published in the last decade of 19th century, though it was in a germinal state. The analogy of *Poat* raised a lot of curiosity and controversy, may be because Godse tried to seek all the characteristic features of the phase in the work of art he has selected. He also tries to relate the mode of expression with the socio-political environments of the age.

Godse extends this thought in another of his works *Shaktisaushthava* (1972) taking examples of expression in different media during the reign of Shivaji, the Maratha ruler. It includes a letter of Shivaji to Aurangzeb, a sculp-

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ture of Nandi (the bull mount of lord Shiva) from Raigarh and a few works of poetry.

He has a feel for language and its texture. When he interprets even the commonly known verses, in his own way, they reveal several subtle shades of meanings and expressions. His own language is an asset to his writings. It has all the good qualities of the folk-idiom, which he admires. In the flow of writings he goes on coining new words, fitting so well in his argument, that they cannot be substituted by any other better words.

In *Shaktisaushthava* and *Gatimani* (1976) he talks about the earthly virility and dynamism of the formative phase of the new cycle commencing from the period of Shivaji. Like *Poat* these two books also raised controversy but at the same time they compelled the Marathi scholars to think in a different way.

Godse has almost an obsession with such natural simplicity and folk-arts. *In Lokadhati* (1979) and *Mataval* (1981) he has tried to find out the primordial relationship between nature and folk-arts, again following his usual methodology of taking examples of different art-forms as case-studies.

Alongwith these books which are based on a development of a consistent thought, Godse has also written quite a few essays on different problems of historical importance. A collection of these essays is published under the title *Samande talash* (1981). These essays also reveal the range of his thought. He is criticised for his quick conclusions, ambiguity, absence of footnotes or any kind of references.

He is evaluated as a historian but basically he is an art historian and he mainly deals with intra-disciplinary study of formal evolution for irrespective of other references. The Marathi reader is not quite acquainted with this kind of formal analysis and that is why Godse's works which have suggested several new possibilities prove to be very fresh and important as source-material as well as a starting point for further enquiry.

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Godse, Vishnubhat (1827 — 1904)

Vishnubhat Godse, born in 1827, became memorable in Marathi literature because of his travelogue. His travelogue is a landmark because of his true and unique experiences of the Indian Mutiny of 1857.

The name of Vishnubhat Godse (Matathi) has become memorable in the history of Marathi literature because of his travelogue named *Majha pravas* (My travels). His travelogue is a landmark not only because of the descriptions of his travels in North India but also because of the depiction of his true and unique experiences of the Indian Mutiny of 1857, which was afterwards recognised as 'The first war of Indian independence'.

Vishnubhat Godse witnessed the siege and the battle of Jhansi fort, which was fought continuously for eleven days. He also witnessed the cruelty of the British soldiers and was himself a victim of this harassment. He saw with his own eyes the systematic plunder of Jhansi town by the British regiment, which went on continuously for three days. He also narrates in his travelogue how the Britishers destroyed and ruined the most valuable library consisting of scriptures and number of old manuscripts.

The narration of such first-hand experi-

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ences made his travelogue a classic and won him recognition as an author. Priesthood was his ancestral profession. Accordingly, he was trained in the lore of priesthood at the very young age.

But the end of the rule of Peshwas brought an end to good old days and his family was struggling hard to survive with the meagre income earned by priesthood. Vishnubhat, therefore, decided to visit North India along with his uncle to participate in religious rites (*yajnas*) and earn some money. His memories of travels through central province of India during the turbulent days are included in his book.

On 30th March, 1857, Vishnubhat Godse started his journey. He knew not his fate. He had to wander for three years and he came back in the beginning of the years 1860 after suffering great agonies. On 1st July, 1857, he reached Mahu Cantonment and heard the first news of the Indian revolt. He went to Gwalior after paying visits to Ujjain and Dhar. He spent the rainy season at Gwalior. He managed to see Baijabai Scindia through Balkrishnabhat Vaishampayan the *danadhyaksha*' and got '*dakshina*' and shawls.

The main purpose was defeated because the performance of '*yajna*' was cancelled because of disturbed conditions. He went to Jhansi and at the time of '*Grihakamya yajna*' proved his scholarly abilities in the discussions. His scholarship as a priest was noticed by Rani of Jhansi and she invited him to be a court priest and offered him the government palace in the town to stay in. In December 1857, he was asked to stay in Jhansi fort. From 22nd March 1858 to 4th April, 1858, the siege and battle of Jhansi began. On 1st April, 1858, he witnessed the attack of Tatya Tope on the British Army from the walls of the Jhansi Fort. Tatya Tope was defeated and had to run away.

On 6th April, 1858, the British soldiers captured the town and started massacre and plunder. On 21st April 1858, he started for Kalpi. On the way, Rani of Jhansi met Bishnubhat. In May 1858, he was present at the battle of Kalpi. From there, he went Brahmavarta and Chitrakut. Again, he saw the battle at Chitrakut. He, then, went to Belasia via Brahmavarta, and paid visits to Kanpur, Lucknow, Ayodhya. He was in Ayadhya on the day of Ramnavami i.e. 11th April, 1859. In the beginning of 1860, he came back to Varsai via Sagar, Hoshangabad, Indore, Nasik.

His parents and his wife had lost all the hopes of his return and, as a matter of fact, they prepared themselves to hear the sad news of his death. They also heard the news of the revolt and its terrible after-effects. For them, his arrival was a golden event, though he was robbed of whatever he had earned with great difficulty.

From his travelogue, it becomes clear that Vishnubhat witnessed the battles of Jhansi, Kalpi and Chitrakut. The dreadful experiences made him rather stubborn. He gave up his aim to earn money and decided to travel more and pay visits to religious places. He fulfilled his desires. Throughout the journey, he brushed death a number of times, sometimes arrested by mutineers, sometimes by Britishers, sometimes by robbers and totally robbed of whatever money he earned with self mortification and stiff labour. But he was not discouraged. The three years which he spent in travelling made his personality strong and mature. With this maturity, he narrates his experiences and confesses also very boldly his faults and temptations to which he fell a victim.

Vishnubhat Godse writes at the end of his travelogue that every human being desires, rather craves, for happiness right from the birth and struggles also for it, but has to face miseries and deep sorrow. For this, there is no alternative as human destiny lies in the hands of the Almighty. A human being cannot change the course of his destiny by any means whatsoever.

This travelogue was first published in 1907 by Chintamanrao Vidya, who wrote some parts of it to make it more dramatic. However, he preserved the original manuscript in Bharat

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Itihas Samshodhak Mandal at Pune, Datto Waman Potdar re-edited it in 1966 from the original manuscript. Potdar's edition appears to be more faithful.

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Gogineni, Ranganayakulu

—See under Ranga, N. Gogineni

Gogoi, Ganesh (1910 — 1938)

Ganesh Gogoi, born in 1910, was a reputed romantic poet of Assamese literature.

Ganesh Gogoi was a reputed romantic poet, who died very young of tuberculosis. He studied upto Intermediate in Art, but left the course incomplete. Then, he started timber business of his own and practised writing poetry. He began his literary career by writing two full-length dramas, *Shakunir pratishodh* (The revenge of Shakuni, 1929) and *Kashmir Kumari* (The princess of Kashmir, 1929), both of which earned instant popularity. However, his more famous work *Papari* (The petals, 1935), a poem of 63 chained quatrains singing the agony of failure in love, which he completed in a single sitting of three hours.

It was followed by two other books of poetry, *Svapna-bhanga* (Distillation of the dream, 1941) and *Rup-jyoti* (The light of beauty, 1945). Published posthumously, the first one is a single piece of love-lyric and the second contains some of his best poems of love, besides those dealing with nature's beauty and patriotic themes.

A liquid music of wailing tunes gives these pomes the distinctive stamp of his creation. Several of his short plays in gramophone records had been a great success. To name a few: *Jerengar sati*, *Lachit*, *Daksha-yajna* and *Sita-vanabas*. Through great as a dramatist, he was still greater as a poet, inspiring a whole generation of young poets to take poetry seriously.

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Shakunir Pratishodh (The Revenge of Shakuni), 1929.
Kashmir Kumari (The Princess of Kashmir), 1929.
Papari (The Petals), 1935.
Svapna-bhanga (Distillation of the Dream), 1941.
Rup-jyoti (The light of Beauty), 1945.
B.K. Barua, *History of Assamese Literature*, Delhi, 1964.

Gogoil, Lila (1930 —)

Lila Gogoli, born in 1930, is a social satirist, a creative writer of the children's literature and a researcher in historical writings in Assamese.

Lila Gogoli is a dedicated litterateur who came into prominence in the fifties of the twentieth century as a social satirist, a creative writer of the children's literature and a researcher in historical writings in Assamese. Lila Gogoi obtained his Ph.D. from the Dibrugarh University (1982) for his thesis entitled, *A Critical Study of Assamese Buranji Literature with Special Reference to Some Unpublished Manuscripts*. He started his career as a teacher of a high school (1951) and at present he is the Secretary, Co-Ordination Committee for Production of Textbooks in the Regional Language, of the Dibrugarh University (1973).

Lila Gogoi became immensely popular with the reading public of Assame as a satirist and humorist in modern Assamese. His satirical sketches, redolent with pure humour, pointing at follies and foibles of the society are free from any personal invectives, although there are definite objectives for reform through ridicule. His social satires are: *Kapling Chiga rel* (1959),

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Biyering chithi (1976), *Brikodar Baruar biya* (pt. I 1977, pt. II 1978), *Bishesh Ki likhim* (1978) and *Ghergri bus* (1981).

In the domain of the Assamese children's literature Lila Gogoi occupies a distinct position for a series of works both prose and poetry, such as: *Sontara* (A collection of stories, 1954), *Khara shiyalar biya* (An anthology of poems, 1954), *Ponakanar sapon* (A story book 1959) and *Rangamanar Katha* (A story on the ant's life, 1963). The first of this series won a literary award for him.

Lila Gogoi is a painstaking researcher in the domains of historical writings and folklores in Assamese. And his works that have opened up new vistas for learning about some tribes of Assame and their cultures are: *Buranjiye parasha nagar* (An account of the historical towns of ancient Assam, 1957), *Herowa dinar katha* (A history of the 1928-30 revolution in Assam, 1957), *Lachit Barphukan* (A biography of the famous Ahom General who defeated the mighty Mughals in the battle of Sharaighat, 1960) *Ahom jati aru Asamiya samskriti* (a study of the Ahoms and their contributions to the Assamese culture, 1961), *Simantar mati aru manuh* (A study of the life and culture of the tribes of the Arunachal Pradesh, 1963), *Jaymati Kunwari aru Mulagabharu* (A biographical work on two Assamese heroines of the Ahom period, 1963), *Asamiya lokasahityar ruprekha* (A history of the Assamese folk literature, 1968), *Bihu-eti Samiksha* (A critical appreasial of the Assamese bihu festival, 1969), *Tai-samskritir ruprekha)* (An outline history of the Tai culture in Assam, 1971), *Sahitya-samskritir buranji* (A collection of research papers on the Assamese culture, 1972), *Sharalighatar yuddh katha* (An account of the famous battle of Sharaighat between the Ahoms and the Mughals, 1977) and *Asamar samskriti* (A comprehensive history of the Assamese culture 1982). The first of this series also won a literary award for the writer.

Besides these original writings Lila Gogoi made a unique endeavour for collecting, compiling and editing a series of books on Assamese culture, like *Asamiya loka giti* (A collection of some Assamese folk-songs, 1957), *Maniram Dwwanar git* (A collection and compilation of an old balla on the martyr Maniram Dewan, 1957), Jonbai *eti tara diya* (A collection of Assamese nursery rhymes, 1957) and *Bihu-git aru banghosha* (A collection of 1500 Bihu songs, 1961).

A few other works by Lila Gogoi on different branches of the Assamese literature are: *Saragar mukuta* (A social novel, 1957), *Dakait kon* (A detective novelete, 1957), *Nilakhamar Chithi* (an Epistolary Novel, 1963), *Giti malancha* (Ananthology of popular lyrics, 1964), *Jonakar git* (Anthology of popular lyrical compositions, 1978). Lila Gogoi, whose facile pen, is still engaged in completing several manuscripts, novels and historical writings, both in Assamese and English, has been connected with the Asam Sahitya Sabha, the biggest literary organisation of Assam, for more than twenty-five years. He was elected its general secretary for two consecutive terms (1980-81) and also its vice-president (1980-81) as a mark of recognition of his dedicated service to the cause of Assamese literature.

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Gohain, Hiren (1939 —)

Hiren Gohain, born in Golaghat in 1939, was one of the pioneers of modern criticism in Assamese literature.

Hiren Gohain, one of the pioneers in the filed of modern criticism in Assamese literature, was born in Golaghat. He passed his B.A. examination with honours in English from the Presidency College, Calcutta in 1959 and his M.A. in English from Delhi University in 1962 with high distinction.

Later in 1969, he obtained his Ph.D. degree from Cambridge University. His dissertation on Milton, published later by L.B.S. Publication under the title *Tradition and Paradise Lost*, was received as a valuable contribution to the subject. At present he is Professor of English at Gauhati University. He was a member of Indian delegation to China, chosen by Dr. Kotnis Memorial Committee in 1974.

Even as a University student, Hiren wrote critical essays in Assamese with a new approach and insight. A few pieces written by him in those early days on Rabindranath (in Mainstream), Manik Bandyapadhyay (in Enquiry), on communalism in literature (published by the Institute of Advanced Studies, Simla) and on Lenin's thoughts about literature (published by the Sahitya Akademi) earned him reputation as a critic and thinker.

A critic of the Marxist school, Hiren has shown intellectual brilliance in not only trying to assess the progress of Assemese poetry, but also in studying the different trends and influences that are at work shaping and moulding it. His first book *Sahityar Satya* (The truth of literature, 1970) is a landmark in the history of Assamese criticism. The unitaty aspect of the entire compilation is an intense quest for the truth of literature.

The dynamic restlessness of the modern civilization with all its concomitant features has been analysed here with a penetrating social insight. The essays like *Adhunikatar sanijan*' (Definition of modernism), '*Atit aru atyadhunik*' (Past and the Ultra-modern),' *Shakespeare aru Adhyatma-bad*' (Shakespeare and Mysticism), '*Sampratik Asamiya galpo Satiyat Natun Bastavbodn*' (The new sense of realism in Current Assamese fiction) are outstanding. *Bastavar Swapna* (The dream of reality, 1972) also carries forward the same endeavour to study and analyse literature *vis-a-vis* class-ridden society. *Sahitya aru Chetana* (Literature and consciousness, 1977) is a compilation of essays written in between 1971 and 1977.

Many of these were published in different Assamese journals like *Natun prithivi, Natun prabaha*, etc. and generated a lot of controversy. In the preface of this book Hiren Gohain, the Marxist thinker, has asserted that there cannot be any culture irrespective of class and that the endeavour to create 'pure' literature divorced from politics is a wild goose chase. Predictably, therefore, the articles in these books—like '*Asamiya Jatiytabadar Samasya*' (Problem of Assamese Nationalism), '*Marxbad aru Dharma*' (Marxism and religion),'*Kavitar utso sandhanat'* (In search of the source of poetry)—all show a socio-economic approach in the evaluation of literature.

Hiren's first love was poetry, but unfortu-

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nately no collection of his poems has yet come out. They are scattered about in different magazines of Assam, like *Panthapadap* and *Mor desh*. They are highly romantic insentient, but also show the social awareness of the poet.

Biography

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Gohainbarua, Padmanath (1881 — 1946)

Padmanath Gohainbarua, born at North Lakshimpur in 1881, was a leading Assamese journalist, dramatist and social activist.

Padmanath Gohainbarua was born at North Lakshimpur, educated at Lakshimpur, Sibsagar and Calcutta. He started his career as a teacher at Jorhat and subsequently held many positions, like Chairman, Tezpur Municipality, member of the Assam Council, President of the Ahom Association, etc. His zeal for public works found expression in various social forums.

He was the pioneer organizer of the Asamiya Bhashar Unnati Sadhini Sabha, while a student at Calcutta. He edited the monthly journal Bijuli which created a new horizon in the Assamese literature. From 1907, he started editing *Usha*, another leading monthly in Assamese and also published a tabloid *Asam banti* for a number of years.

A deep love for the mother tongue was the motive force of Gohain Barua in his literary pursuits. He was one of the outstanding dramatists of Assamese literature. He wrote eight dramas which may be put into three categories—(a) Historical, (b) Farical and (c) *Puranic*. *Jayamati* (1900), *Gadadhar* (1907), *Sadhani* (1911), and *Lachit Barpuhkan* (1915) are his four historical dramas based on the history of Ahom. Of these plays *Jayamati* and *Sadhani* are tragedies while *Gadadhar* and *Lachit Barphukan* are comedies. The *Gaobudhar* (1890), *Teton tamuli* and *Bhut ne bhram* (1924) are three of his farical plays which deserve special mention. The *Gaobudha* is the earliest and decidedly the best of the lot. It depicts a realistic and at the same time comic picture of the British administration of the closing decades of the last century. *Ban raja* is the only puranic play by Padmanath. Its theme is borrowed from the Harivamsha. The language of the play is artificial and its characterisation is poor.

Shri Krishna is Padmanath's best known prose work which may be considered a milestone in Assamese prose style. *Gitasar* was his last published work. He gave the lead to the modern fiction writing through the mystery packed *Bhanumati* (1891) and *Lahori* (1892), both treating concurrently some social problems relating especially to the womenfolk.

Gohain Barua achieved some measure of success in composing poems and sonnets as well. His *Phular Chanki* (Sample of flowers) is an anthology of descriptive nature poems. Lilakavya is an autobiographical poem in blank verse. The magnificent description of the natural beauties of Assam as given here by the poet is quite fascinating and charming. *Asam Buranji* was his pioneering work in chronological compositions. He had also written a series of school textbooks entitled *Nitishiksha*.

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Gohil, Sursinghaji Takhtesinghaji (1874 — 1900)

Sursinghaji Takhtesinghaji Gohil, born at Lathi in Saurashtra in 1874, attained great heights in Gujarati poetry.

Sursinghaji Takhtesinghaji Gohil 'Kalapi' was a ruler of a small princely state of Lathi in Saurashtra. He wrote his poems under the pseudonym of 'Kalapi', meaning a peacock. During the span of twenty-six years of his life, he attained great heights in Gujarati poetry.

Kalapi lost his father when he was hardly five years old. In 1888, he lost his mother. He took his education at the Rajkumar College in Rajkot. He married Rama from Sumri Roha in Kutch. He had also another wife, Anandiba. But he had a love affair with Shobhna, who accompanied Rama as her maid-servent. Soon after his marriage with Shobhna, he lost interest in her and turned his mind to a philosophical way of life. He decided to abdicate his throne but died before doing that.

He was a great lover of nature. This is reflected in many of his poems. He was a romantic poet, with a philosophic bent of mind. His love-affair with Shobhna lasted for three years, during which period he wrote many a love poem. The ghazal, a Persian mode of writing poems savouring of Sufism, suited his temperament. In them he poured forth his emotions of love and discordance with worldly life. All these poems are collected in his book *Kekarav*, the cry of a peacock. The other books to his credit are:

Dialogues: *Jesal and Toral, Jalandhar and Gopichand, Menavati and Gopichand, Bhartihari and Vikram*;
Novels: *Mala and mudrika* (Garland and Signet), *Nari-hridaya* (A Women's heart);
Religoious: *Thoughts of Swedenborg*;
Letters: *A series of letters* complied by Prince Joravarsinhji, 144 letters compiled by Munikumar Bhatt.

Right from 1892, his poetry expressed love and nature. It includes personal ghazals saturated with carnal love. In the latter half of 1898, he wrote poetry of divine love. Being like an esoteric Sufi saint in his compositions, he wrote ghazals which converged on human love and God.

Gradually, as he acquired greater command over prosody and vowelled metres, he was able to show mastery over Persian metric rhymes in his ghazal creation. His ghazal 'One way' projects him as a good ghazal writer.

In the Gujarati epistolary literature, letters of Kalapi illuminate the capacity of Kalapi's prose. His innumerable letters reveal his mental disposition and how diverse his personality was.

Kalapi has also written four dialogues. In dramatic literature Kalapi's dialouges are known for their graceful, dignified, learned and cultured prose. Lyrics are the speciality of Kalapi's creative work. He has also written some longer narrative poems in various metres.

Journey to Kashmir for six months between 1891 and 1892 was undertaken by Kalapi, Kalapi utilised the experience of his journey to write a travelogue. In the travelogue of Kashmir, Kalapi has presented a prose sometimes picturesque, at times ornamental and emotional.

The prince, who has established his rank as a poet of first grade in Gujarati poetry by his nearly fifty melodious poems collected in his Kekarav (A pavonine cry).

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Gokak, Vinayak Krishna (1909 —)

Vinayak Krishna Gokak, born in Savanur in Dharwar district in 1909, was an eminent educationist and writer of Kannada literature.

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Vinayak Krishna Gokak was born in Savanur in Dharwar district, Karnataka. He passed his M.A. from Bombay University in 1931 to 1939, and then at Willingdon College, Sangli from 1938 to 1940 where he served as Principal from 1940 to 1936, and then at Willingdon College, Sangli from 1938 to 1940 where he served as Principal from 1940 to 1944. He was Professor of English in Osmania University, Hyderabad (1945-46), and later Principal of colleges at Visangar, Kolhapur and Dharwar.

He was the Director of the Central Institute of English and Foreign Studies at Hyderabad from 1959 to 1966 before becoming the Vice-Chancellor of Bangalore University, a position, he held till 1969. He was the Director of the Indian Institute of Advanced Study, Simla from 1970—1971. From November 1981 to 1985, he was Vice-Chancellor of Shri Satya Sai Institute of Higher Learning. He was also the President of the Sahitya Akademi (1983-88).

He was awarded the D. Litt. (Honoris Causa) by Karnataka University in 1967 and by the University of the Pacific, California in 1969. He was honoured with the title of 'Sahityacharya' in 1965 by the South India Hindi Literary Akademi. He represented India in PEN World Congress in 1957 and in the Biennial International Conference of Poets in Belgium 1960-61.

In 1961, he was elected Vice-President of the Commonwealth Teachers of English. He was in the U.S. for four months as the leader of an Indian delegation to study examination reform in higher education Committee during 1978-81. He was awarded '*Padma Shri*' in 1960 in recognition of his contribution to literature.

His contribution to English writing in India is manifold and distinguished. He has established himself as one of the foremost critics in Indo-English literature. His critical works include *An Integral View of Poetry* (1975), *Coleridge's Aesthetics. The Poetic Approach to Language, and The Concept of Indian Literature* (1979).

Besides *The Song of Life* (1948) and *In Life's Temple* (1966), his latest collection of poems has been recently published under the title *Kashmir* and *The Blind Man. Narahari, The Prophet of New Inida* (1972) is the only novel written by him in English.

Besides literature, Gokak is deeply interested in culture, religion, philosophy and education. His nearly twenty publications in English include: *India and World Culture, Some Aspects of Hindu Culture, Indian Higher Educatiion, Shri Aurobindo* —Seer and *Poet, Shri Aurobindo the Transcendental Materialist, The Gnostic Humanist* and *The Integral Socialist, Bhagawan Shri Satya Sai Baba: The Man and the Avtar and In Defence of Jesus Christ and Other Avatars*. Thus wielding a versatile and prolific pen, Gokak has vastly enriched Indian writing in English.

Gokak is also a poet, critic and novelist, of onstanding calibre in Kannada literature. In Dharwar, he came in contact with D.R. Bendre, the great lyric poet and was initiated into Kannada poetry through a workshop named 'Geleyana gumpu' (Friends' group). This association, of which he himself was a leading member, marked a turning point in his literary career. His loyalties were absorbed into a regeneration of Karnataka, its language, culture, creativity and folklore.

In 1934 he published his first novel, *Ijjodu* (Misalliance). His voyage and stay in England were fruitful in two respects. He could experiment with free verse, the first of its kind in modern Kannada. Direct exposure to English life and ways confirmed his respect for his home country and language. Two works were the direct outcome of this experience— *Samudragitagalu* which collects his verse *libre and Samudradacheyind* (From beyond the seas) which is a travelogue and states hisexperiences in the English environment.

In 1957, he published *Dyayva-prithvi* (Sky and earth) which won for him the central Sahitya Akademi award in 1960. 1960 proved

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his *annus mirabilis* with the Padmashri award and Sahitya Akademi award.

As a child he was taught to worship Pant Maharaj of Bolekundri. His studies made him devoted to Shri Aurobindo. Lately, he has directed undivided devotion to Sri Satya Sai. He sees no contradiction. For him, worship is a psychological need for fulfilment.

Wherever he went, he established Friends' Circles and his pupils are now leading lights of literafure. His early verse belongs to the romantic lyric genre and *Kalopasaka and Payana* belong to this category. His 'Sea Verse' established vers libre as a genre. In 1950, he published *Navya-kavitegalu* which laid the foundation for new verse and is a good expression of the progressive spirit for the industrial age.' His *Baladeguladalli* (In wife's temple, 1953) belongs to an entirely new genre unknown and still not attempted in Kannada, a legendary halo in the manner of Years. He himself described it as an epic.

His Ijjodu developed into a saga of social change in *Samarasave Jjivana* (1954). The same epic consciousness has led him into composing his epic proper titled *Bharata Sindhu rashmi*, which runs into 35000 lines with a summary prepared by the poet himself in English. When the controversy between navodya' and 'navya' became unpalatable he started a journal named *Samanvaya* which tried to reconcile the two ideals.

Gokak has written 55 books in Kannada-20 books of verse, 5 plays, an extensive novel (comprising eight novels of common action), 15 collections of essays, critical and general, and 4 travelogues.

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Gokaran Nath Mishra

—See under Mishra, Gokaran Nath.

Gokhale, Arvind (1919 —)

Arvind Gokhale, born in 1919, is a renowned modern Marathi short story writer. His stories centre around an individual.

Arvind Gokhale (Marathi) is a renowned modern Marathi short story writer. He did his B.Sc. (Cytogenetics) from Imperial Research Institute, Delhi and M.Sc. (Journalism) from Wisconsin University, U.S.A. He was Dakshina Fellow (1941), Lecturer in Government Agricultural College, Pune (1943-63), Executive Officer in Dharamsee Co. (from 1963).

Gokhale is one of the exponents of the new short story that appeared in Marathi after the Second World War. He wrote simultaneously with Gadgil and Bhavem, perhaps more profusely but with equal distinction. Each had a different style and vision of his own. Gokhale's stories centre around an individual. He depicts inner tensions within the individual. He has the rare gift of identifying himself with his characters, while he remains aloof and objective. Some of his characters have become memorable, but it is in the portrayal of women that he excels

The world he has painted is multi-coloured and rich in variety of locals, characters as well as subjects. He does not moralize. His job is only to reveal a slice of life. His stories are slick and tidy; they develop smoothly, culminating into climax, though they may sometimes appear to be contrived. Gokhale has written hundreds of stories, most of them compiled in over 25 collections. *Nazarana* (1944) is his first collec-

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tion, while *Maher* (1949), *Katarvela* (1958), *Mithila* (1959), *Shubha* (1960), *Anamika* (1961), *Rikta* (1962), *Nakoshi* (1977) deserve a special mention.

His stories won State literary awards for the years 1958 and 1960. He has also won Afro-Asian short story prize from 'Encounter', London, for his story 'Gandhavarta'. His other publications include *Samantar*— a collection of sketches of twelve well-known short story writers of other Indian language. 'Annual anthologies' of selected short stories in Marathi was another project he undertook between 1959-63, for the cause of short story. He also travelled recently to Pakistan and Bangladesh and met short story writers, translated their stories and wrote two books about them.

Short story is Gokhale's forte and he has developed it with single-minded devotion. He has enriched it in many ways during the last four decades and left his own mark on Marathi literature.

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Gokhale, Damodar Vishvanath (1885 — 1962)

Damodar Vishwanath Gokhale, born in Kolhapur in 1885, was a great freedom fighter, politician and journalist.

Damodar Vishwanath Gokhale was born in Kolhapur on 25 November 1885. The family had originally belonged to the Miraj State, from where Gokhale's father Vishwanath migrated to Kolhapur. The Gokhales were Vedic priests by profession.

Damodar's High School education was completed in Kolhapur. Then the family migrated to Poona. He passed his B.A. from the Fergusson College, Poona, and went to Bombay for studying law. While in Bombay he worked for some time as a teacher in the Aryan Education Society's High School. Attracted by Tilak's ideology, he came to Poona in 1915 after passing the LL.B. Examination and joined the editorial staff of the *Kesri* and Mahratta founded by Tilak.

In 1915 Damodar became the Joint-Secretary of the Prantik-Parishad (Provincial Conference). When Tilak started his Home Rule League in 1916, Gokhale worked as its Joint-Secretary since its inception. From 1918 to 1930, he was the Chief Editor of Tilak's English weekly paper, the *Maharatta*. From 1931 to 1946, he was the Chief Editor of the Marathi weekly, the *Kesri*, Since 1915 he also took a prominent part in the Poona Sarvajanik Sabha. He was the Vice-President and Chairman of the Managing Committee and also edited the Marathi quarterly journal of the Sabha.

Gokhale joined the Indian National Congress in 1918, and was a member and later Treasurer of the Maharashtra Congress Committee. He was on the All India Congress Committee in 1931-32. He took part in the Salt Satyagraha in 1930 and was sentenced to eight months' imprisonment and a fine of Rs. 250.

In 1932, he was arrested again and put under detention for two months. Earlier, he had also taken part in the liquor-shop picketing movement in 1922 and was fined. He was also fined for participating in the Sonya Maruti Temple Satyagraha. From 1922 to 1929 and from 1932 to 1935, he was a member of the Poona Municipality.

Gokhale took a keen interest in Co-operative Banks and Societies. Since 1922 he was Director, Vice-Chairman and later chairman of the Poona Central Co-operative Banks. From 1926

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to 1933 he was Director of the Provincial Co-operative Bank. He was President of Poona District Co-operative Institute and a member of the Board of Provincial Co-operative Institute. He was the Director of the Land Mortgage Bank and Chairman of the Consultative Committee of the Cosmos Co-operative Bank.

After the withdrawal of the Non-Cooperation Movement the Tilakites joined the Swarajya Party and later on formed the Responsive Cooperation and Democratic Swarajya Parties. Gokhale took a prominent part in them.

He was most of the time the Treasurer and also a member of the Working Committee. He was made a Trustee and Treasurer of the Tilak Memorial Trust in 1921.

He was a powerful and effective speaker in Marathi, and even at the end of a long meeting addressed by many speakers he could enthuse the dulled audience in five minutes and took cheers. He had an imposing figure to suit his oratory. He died on 7 April 1962.

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Gokhale, Dattatraya Narsinha (1922 —)

Gokhale Dattatraya Narsinha, born at Birwadi in the Raigad district in 1922, is a distinguished biographer, editor and educational thinker of Marathi literature.

Gokhale Dattatraya Narsinha was born at Birwadi in the Raigad district of the Maharashtra state. He passed the matriculation examination of the Bombay University from the Kurunadwad High School in 1940, B.A. (Hon.) of the same University in 1944, and obtained Ph.D. (Marathi) of the Poona University in 1952 and B.T. of the same University in 1953.

Gokhale served as an Assistant Teacher in various high schools at Sangli, Karad and Pune for nine years from 1944 to 1953. He joined the Deccan Education Society in 1953 as its life member. He served as the Head Master of the Society's high schools at Pune and Satara for fourteen years. For twelve years, he worked as Professor of Marathi at the Fergusson College, Pune and Kirti College, Bombay. At the invitation of the Godrej and Boyes Manufacturing Company, he worked at the Udagchal School Complex at Vikhroli, Bombay, for three years from 1964 to 1967. He retired from the Fergusson College, Pune, as Professor of Marathi on September 20,1982.

Gokhale is widely recognised as a litterateur of merit. He has to his credit eight independent works and about twelve edited books. His miscellaneous writings on some of the works of Marathi authors and the science of education also deserve a special mention.

Gokhale has made his make as an educationist. His thoughts on principles of education, teaching of grammer and composition and his guidelines of school administration have received applause from educational thinkers.

Gokhale is a distinguished biographer. His first work on *Babarao Savarkar* is a faithful, authentic and explosive account of the life and work of Babarao and other martyrs. The author's knowledge of the ideas and ideals of the hero is thorough and intimate.

Gokhale's biography of S.V. Ketkar deals with the life and work of Ketkar, who was a pioneer encyclopaedist in Marathi and a man with a multi-dimensional personality. The portrait of Ketkar as a busy researcher bent on his gigantic pursuit is in itself something rarely found in biographical literature. The Sahitya Akademi appreciated this work by giving its annual award to it in 1961.

Dr. Patwardhan alias Madhav Julian is

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again a biography of distinction. Patwardhan's personality was full of inner inconsistencies. Gokhale is successful in portraying this complex personality. Gokhale has tried to objectively assess the various facts of Patwardhan's personality in this biography.

His biographies have received also awards from the state government. No doubt the biographies of S.V. Ketkar and Madhav Julian by him are milestones in Marathi literature.

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Gokhale, Gopal Krishna (1866 — 1915)

G.K. Gokhale, born at Katluk in Ratnagiri district in 1866, was an eminent socio-political thinker and journalist. He was known as the father of modern Indian politics.

G.K. Gokhale was born on 9 May 1866 at Katluk in Chiplun taluka in Ratnagiri district in a poor Chitpavan Brahmin family. His father's name was Krishnarao Shridhar and mother's Satyabhama. The economic position of the family was so bad that on Gokhale's father's death, Gokhale could continue his educational career only because of his elder brother's sacrifice of his own education. After completing his elementary education at Kagal, Gokhale went to Kolhapur in 1876. He passed his Matriculation examination in 1881, at the early age of 15. He had his University education in the Rajaram College (Kolhapur), the Deccan College (Poona) and the Elphinstone College (Bombay). He took his B.A. degree in 1884 and joined the Law College in Bombay, but could not complete the LL.B. course.

Gokhale was influenced by Ranade, whom he regarded as his master in political and public life, by G.V. Joshi of Sholapur, a brilliant economist, by Dadabhai Naoroji, who was his hero, and by Pherozeshah Mehta.

Immediately after his graduation, Gokhale joined the Deccan Education Society, Poona, as a Life Member. When the Fergusson College was opened in 1885, he was called upon to lecture to college classes on English Literature and Mathematics. He retired in 1902 specifically to devote himself to public life. He wrote a school text-book on Arithmetic.

In 1889, he became a member of the Indian National Congress. In 1890, he was elected Honorary Secretary of the Sarvajanik Sabha, Poona, of which Ranade was the most influential member. In 1893, he became the Secretary of the Bombay Provincial Conference. In 1895, he became Joint Secretary of the Indian National Congress along with Tilak. In the same year, he was made a Fellow of the University of Bombay. In 1896, he became a member of the Deccan Sabha, Poona, founded by Ranade. In 1897, he was appointed the Deccan representative to the Royal Commission known as the Welby Commission.

In 1899, Gokhale was elected a member of the Bombay Legislative Council. In 1902, he was elected to the Imperial Legislative Council. In 1904, he was made a C.I.E. In 1905, he was elected President of the Poona Municipality. In 1908, he gave evidence before the Decentralization Commission as the principal non-official. In 1912, he was appointed a Member of the Public Service Commission. In 1914, he was offered the K.C.I.E. but refused it.

In 1905, Gokhale founded the Servants of

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India Society with the object of training men to devote themselves to the service of India as national missionaries and to promote by all constitutional means the national interest of the Indian people. In 1908, he founded the Ranade Institute of Economics.

Gokhale's mode of life suggested deep spirituality. He was a front rank reformer; he deprecated the caste-system and untouchability, pleaded for the emancipation of women and championed the caused of female education. He was also a dedicated social worker and rendered great services in the Plague relief operations at Poona in 1897—1898.

In Gokhale's opinion, the introduction of western education in India, with its liberalising influence, was a great blessing to the people. He was a firm believer in the theory that mass education was a prerequisite to national political consciousness. He advocated that primary education should be free in all schools throughout India at once. He held pronounced views on the use of vernaculars and favoured the creation of a seperate Vernacular University with English and Sanskrit as compulsory languages.

As for the ideas on nationalism and the conduct of the nationalist movement, he sought greater autonomy for Indians who would cooperate with the Government in reforms and abtain through constitutional means and by persuasion an advance over the reforms granted until, finally, India became a self-governing Dominion within the British Commonwealth of Nations. He was an upholder of national dignity and severely criticized the treatment of Indians in South Africa. While appreciating the benefits of British rule in general, he never failed to criticize unjust policies and highhanded actions of the Government.

He characterized the scheme of the Partition of Bengal by Curzon as a complete illustration of the worst features of the system of bureaucratic rule. In his opinion, the economic results of British rule in India were absolutely disastrous, resulting in a frightful poverty. He bitterly criticized England for introducing Free Trade in India, for it destroyed such small industries as had existed in the country. According to him, the greatest need of the hour in India was industrial education and he deplored the fact that there was not a single decent technical institute in the whole country.

He pleaded for utmost efforts for the promotion of higher scientific and technical instruction. In his opinion, those who organise funds for sending Indians to foreign countries for acquiring industrial or scientific education of those who proceed to foreign countries for such education and try to start new industries on their return, are noble workers in the cause of 'Swadeshism' which he staunchly preached.

In agriculture, he pleaded that old methods should be changed as much as possible. There was a crying need to introduce agricultural science and improved agricultural implements. The agriculturist was hampered in his progress by several factors not the least being chronic indebtedness. He opined that Co-operative-Credit Societies ought to be established to meet the difficulties of the farmer. These Societies should be allowed to have Savings Banks of their own. They would serve a double purpose: the rural classes would have facilities for the deposit of their little savings thus encouraging thrift; and the Credit Societies would have a new source of financial aid placed within their reach on a commercial and safe basis.

Regarding the textile industry, Gokhale acknowledged that the handloom was doing good work and had some future before it, yet the main work would have to be done by machinery. Only thus, he said, could we stand the competition from the outside world. Since the available capital was small, Gokhale favoured the joint stock enterprise.

In the early part of his life, Gokhale took to journalism. From 1886 to 1888, he contributed articles to the *Mahratta*, to weekly publication edited by Tilak and devoted to the cause of reform, chiefly political and social, in India.

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In 1888 Agarkar started the *Sudharak*, and Anglo-Marathi weekly, and found in Gokhale a willing collaborator. Gokhale edited the English columns of the paper for four years. From 1887 to 1896, under the inspiration of Ranade, Gokhale took up the Editorship of the *Quarterly*, a journal of the Poona 'Sarvajanik Sabha'. In 1895, due to the irritating opposition of the extremist section led by Tilak, Gokhale started a new journal, the *Rashtra Sabha Samachar*, of which he became the Editor.

He made extensive use of the public platform for communicating his ideas on social, economic and political reforms. His first public speech was at Kolhapur in 1886 on 'India under British Rule'. He was only 20 years of age at the time. Among his famous public speeches may be mentioned: the speech on the 'Reduction of Salt Duty' at the Calcutta Congress, 1890; the speech on the 'Unemployment of Indians in the Public Services' at the Allahabad Congress, 1892; the Presidential Address at the Benares Congress, 1905; the speech at the National Liberal Club (London) on 15 November 1905 on 'England's Duty to India'; the speech at the Dharwar Social Conference (27 April 1908) on 'The Elevation of the Depressed Classes'; and the speech on 'The Swadeshi Movement', the second of a series, delivered on 9 February 1907, at Lucknow. He made several other speeches from the Congress platform where he was acknowledged as a cogent and forceful speaker.

Gokhale made some of his memorable speeches in the Imperial Legislative Council, specially on the Annual Budgets from 1902 to 1908. In his first Budget speech in 26 March 1902, he criticized the Government's financial policy regarding Currency Surpluses, high level of taxation, Salt Duty and Army Expenditure. In his next Budget speech (25 March 1903), he advocated reduction of Salt Duty, abolition of Excise Duty on cotton goods, Indianisation of the Services, and increased effort for the spread of education.

In his Third Budget speech (30 March 1904) besides speaking on the subjects he had covered earlier, Gokhale also proposed the lowering of the land-revenue. Speaking on the Budget of 1905, he pleaded for relief to agriculturists. In 1906, he spoke against the surpluses being utilized for the construction of Railways, and pleaded for the promotion of industrial and technical education, the spread of primary education and sanitary inprovement. In his Budget speech of 1907, he urged the total abolition of Salt Duty, advocated free Primary Education and demanded Constitutional reforms.

In 1908, he made a fervent plea that a large portion of the revenues be devoted to objects on which the moral and material well-being of the mass of the people ultimately depended. Sir Guy Fleetwood Wilson, who was Finance Member from 1908 to 1913, said that the one man he frankly feared was Gokhale, the Gladstone of India. He characterized Gokhale "the Leader of the Opposition".

Gokhale paid frequent visits to England. His first visit (1897) was in connection with the Webly Commision. His evidence was noted for his analysis of the leading facts in the history of Indian Finance, his examination of the constitution and expenditure of the Indian Army and his emphasis on the subordination of the interests of the taxpayers to those of the European services and the exclusion of Indian from the higher branches of public service.

In 1905, he went to England as a delegate from Bombay, in accordance with the resolution of the Congress of 1904, to enlighten British public opinion on the situation in India on the eve of the general election in Britian. His next visit (1906) was to interview the Members of Parliament on both sides and to plead with them for reforms in the administration of India. His fourth visit (1908) was in connection with the proposed Morley-Minto Reforms. His fifth (1912), sixth (1913) and seventh (1914) visits to England were in connection with the Public Services Commission.

In 1906, he came into very close contact

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with Lord Morley, the Secretary of State for India. Morley had a liking for Gokhale and even high personal regard. It was a political friendship to start with, but it developed into a genuine relationship later. Gokhale had great faith in Morley's friendship for India.

Among the early figures in the Indian National Congress Gokhale's position was very high. He was feared by the Government and respected by the people. In politics he belonged to the moderate group opposed to the extremist school led by Tilak. He, however, placed equal emphasis on social reform as on political progress. For nearly three decades Gokhale dedicated his rare qualities to the exclusive service of his country and his people in a way which few could lay claim to.

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Gokhale, Vidyadhar S. (1924 —)

Vidyadhar S. Gokhale, born at Amravati in 1924, is a journalist, poet, playwright, essayist and an eminent writer of Marathi literature.

Vidyadhar S. Gokhale is a journalist, poet, playwright, essayist and an eminent writer who knows Marathi, Urdu and Sanskrit and who has ably contributed to the cause of national integration.

His father, the late Sambhaji alias Nanasaheb Gokhale, was a staunch follower of Lokamanya Tilak, a prominent Congress freedom-fighter. Born at Amravati (Maharashtra), he took his Master's degree in Arts and in 1945 he started his career as a school-teacher. In

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1948, Gokhale plunged into the adventurous world of journalism and he was associated with the daily *Lokasatta*, the largest circulated Marathi newspaper, for nearly 32 years. He was also the Editor of *Chitra ranga* (Marathi cine-weekly). He has now retired as the Chief Editor, *Lokasatta*.

He is better known and admired as an author of a series of highly successful musical dramas such as *Panditaraj Jagannath* (1960), *Suvarnatula* (1960), *Mandaramala* (1963), *Chamakala dhruvacha tara* (1964), *Mandanachi manjari* (1965), *Jayjay Gourishankara* (1966), *Meghmalhar* (1967), *Swarasamradni* (1972), and *Bavankhani* (1983). He has also penned some successful prose dramas like *Sakshidar* (1960), *Javayache band* (1962), *Amrit zale jaharache* (1965). He has also written the stories, dialogues and songs for a Marathi film Sundara Satarkar.

Gokhale's devotion to the stage, especially musical stage, is too well known to be elaborated. He has started 'Rangsharada', an institute to revive and stage old classics on the Marathi musical stage. He has written in Marathi the biography of the great Urdu poet Mirza Ghalib (1958) which has won an award.

The Indian Marathi Drama Association honoured him by electing him to be its president. He also got its award as a dramatist who has made original contribution to the stage. Gokhale is an eminent orator in Marathi, who has toured extensively the rural parts of Maharashtra. Now on retirement, Vidyadhar Gokhale devotes his time to writing, social work and travels. By now, he has 22 books to his credit and his work on Ghalib is a major contribution to Marathi biographical literature.

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Gokulchand Narang

—See under Narang, Gokulchand

Gole, Padma (1913 —)

Padma Gole, born in 1913, is a renowned Marathi lyricist and poet. Her poetry is characterized by subjectivity, which leaves an impression on her social awareness.

Padma Gole is a renowned Marathi lyricist generally known in the field of poetry by the name of 'Padma'. Born in an aristocrat family, Padma Gole started writing poetry at the early age of eleven. She was fortunate in getting in close contact with mediaeval Marathi poetry through *kathas, kirtanas* and the recitals of puranas at home itself. She secured first rank in Marathi at the B.A. examination. In her earlier days the poets, like Govindagraj, Balkavi, Yashwant had a great impact on her mind.

Padma has to her credit the following four anthologies of lyrical poems: *Pritipathavar* (1947), *Nihar* (1954, 2nd edn., 1975), *Svapnaja* (1962) and *Akashvedi* (1968). The poems after 1968 are available in Marathi periodicals, mostly in the Satyakatha.

Padma's earlier lyrics in Pritipathavar are composed in different metres. Thereafter, she took to free verse (muktachhandas and muktakavya). It is also noteworthy that her first and second anthologies are representative of her love poetry. Different shades of varied emotive experiences are perceived therein. But with the

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subsequent development in her outlook on life, and other experiences brought in the change in content of her poems. One easily gets absorbed in the reflection of joys of success and sorrows of failure in her poems. The suspicion and the delicate kind of anxiety in the eternal theme of tender love find full expression in her earlier poems. Dreamy atmosphere in her poetry gets diminished and a reflective mood slowly replaces it. The lyricist goes little deeper even in her later love poems and becomes explicitly introspective. She begins thinking of life in general and the role and place of woman in particular.

Not unlike the poetry of other Marathi women lyricists, her poetry is characterized by subjectivity, which leaves an impression that it occasionally displays also her social awareness. 'Lakshmanresha', 'Ashadha', 'Ritepan', 'Ye Jyeshtha Pournima', 'Darshanabadhira' are some of her fine love lyrics.

In her poetry one enjoys her aspirations for something etherial which can be seen in poems like 'Mi vedi', 'pool', 'Rita ghat sakhe Bharata ga', 'Tuzya manache akasha', etc. Some lyrics also express her affection towards the young ones.

In the poems in her later anthologies the elemental sufferings in life are depicted. In some she seems to be haunted by the shadows of death, which heightens the reflective mood of her poetry. 'Mi manus', 'Navya yugachi yugandhara', 'Akashvedi' are also her superb creations.

Nearly woven diction, absence of love for figures of speech for their own sake, and rich imagery characterize her poetry. *Swapna* and *Raygadavarchi ek ratra ani itar natika* are her compositions in the field of drama which were written in the earlier phases of her literary career.

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Gomes, Fransisco Luis (1829 — 1869)

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Fransisco Luis Gomes, born at Navelim in Goa in 1829, was a reputed writer, a journalist and a political thinker. He used his ability in journalism to educate the Goans and to awaken national consciousness among them.

Dr. Fransisco Luis Gomes was born on 31 May 1829 at Navelim (Salcete) in Goa. He was the second son of Dr. Fransisco Salvador Gomes and his mother Adeodata Fransisco Furtado. His father was Administrator of Salcete and His elder brother Joao Miguel do Rosario also later on became Administrator of Salcete. He was a bachelor.

Dr. Gomes completed his primary and secondary education in Goa and went to Bombay for his higher studies. He became a Medical graduate at the age of 17 from J.J. Grant Medical College, Bombay, in 1846. He learnt French, Italian, English, German and Marathi languages, and also studied in his early age politics, economics, philosophy and history. He contributed articles in Portuguese newspapers like the *Gazeta de Portugal* (Lisbon), *Boletin Official* (Goa), etc.

After his graduation, he became a member of the Royal Asiatic Society, Bombay. He was a Medical Officer in the Portuguese Army from 1850 -1859. He was also appointed a Lecturer in Medico-Surgical School at Goa for some time in 1853.

The gallant revolt of Ranes of Sattari (1852) in Goa and the failure of the War of Indian Independence (1857) moved him greatly. He was a student of history and science and a

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liberal by intellectual conviction. He resigned from Government service and joined political party of Portugal, 'Regenerator', which stood for a gradual transfer of political power from the classes to the masses in Portugal and its colonies.

He was a writer, a journalist and a political thinker. He used his ability in journalism to educate the Goans and to awaken national consciousness among them. He wrote not only in journals in Goa and Portugal but was a special correspondent of two French newspapers– *La Presse* and *Le Moniteur Belge*. He was one of the founders of the Gazeta de Portugal.

Dr. Gomes was a Member of the Society of Medical Sciences, Libson; Fellow of the Royal Academy of Sciences, Lisbon; Member of the Economic Society of Cadiz, Portugal; and Member of the Society of Political Economy of Paris. The University of Louvain conferred on him the honorary degree of Doctor of Political and Social Sciences.

He was thrice elected as a member of the Portuguese Parliament in Lisbon from the Portuguese India during 1861-69. Dr. Luis de Menezes Braganza, an outstanding journalist of Goa (1900-38) and a freedom fighter, has described briefly what Dr. Gomes did for the freedom of Goa and India in the issue of his newspaper, the *Pracasha* of 29 May 1929: "In the Parliament (in Lisbon) Dr. Gomes strongly opposed the attempt at doing away with the Colonial parliamentary representation; he vehemently protested against the economic exploitation of the Africans; he supported with energy and persistence the supremacy of the State over the absorbing ambitions of the Church; he openly declared himself against monasticism, which he considered as the effacement of the individual in the service of an Order through the unsettled mists of the future; he saw the rising of the masses emancipating themselves by breaking the fetters of economic enslavement; he was the indefatigable defender of the Declaration of the Rights of Man, which asserted itself."

Dr. Gomes was one of the earliest Indians to devote his attention to the study of economics. His 'Essay on Political Economy', written in French and English, was a remarkable work. Its distinctive feature was that the author thought economics not as a mere science of wealth but as a branch of ethics. Ruskin was also saying the same thing in England about the same time. The basic principles of economics as conceived by Dr. Gomes are to give scope for the free working of economics laws; to encourage private enterprise; to establish social justice by encouraging individualism and collectivism which would bring about equalization in society; and to give a strong moral basis to economic theories.

In another of his famous work, 'Os *Brahmanes*' (The Brahmins), he developed the thesis that the real Brahmins were the foreign white conquerors of the country and that the political caste-system they had imported was superimposed on that of the decadent Indian caste-system. It is a romantic novel in French which was published in 1866 when Gomes was only 37 years old. It is based on Indian scenes, and is written on classical models of the French and Portuguese novelists. The central conflict is between a white Brahmin and a brown. It is symbolic. It is a denunciation of arrogance and injustice wherever they are found. "Impartial men," F.L. Gomes writes want India for Indians and abhor all despots, be they Nawabs or Clives." Denouncing the exploitation of Africa by Europe, he writes :"In his land of gold, man alone is poor; in his land of sunlight" man alone is in darkness....." "It is necessary, "he writes, "that the principles of liberty, equality and fraternity, eternal in their duration, be universal in their application."

Dr. Gomes was one of the very few educated Indians of his day to think in terms of a free and united India. He was drowned in grief at the failure of the Indian War of Independence, 1857. He wrote a despondent letter to his friend, the French poet Lamartine, on 5 January 1861: "I was born in Oriental India—

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the cradle of poetry, of philosophy and of history and today their grave. I belonged to that race which composed the Mahabharata and invented chess—two achievements which carry in them something of the Eternal and the Infinite. But this Nation which recorded her Laws in poem and formulated her politics in the rules of a game exists no longer. Here she lies, chained in her own country, exhausted of all her fecundity, and in obscurity amidst the dazzling brilliance of her own glory..... I demand liberty and light for India"

Dr. Gomes died on his way back to India from Portugal on the ship S.S. *Masselia* on 3 October 1869. A condolence meeting was held at Bombay on behalf of the Goans in Bombay on 18 December 1869. Dr. Gomes was one of the earliest Indians who defined with clarity and vision the ideal of Indian Nationalism, long before it took a concrete shape and was sustained with the dedication and self-sacrifice of millions of Indians.

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Gopa Ata (1547 — 1611)

Gopal Ata, born near Nazira in upper Assam in 1547, was an eminent vaishnavite of Assam.

Gopal Ata born near Nazira in upper Assam, was a direct disciple of Madhavadeva, who claims a large following among the vaishnavite people of Assam. While in his teens he accompanied a group of artisans of Koch territory of King Naranarayana and settled at Bhawanipur, now in Barpeta district. He came under the influence of Madhavadeva and by dint of his ardent devotion to his guru and his attractive personality and unusual power of religious discourse, he became the most favourite among the disciples of Madhavadeva at whose behest he trained up a number of ideal preachers and sent them to different centres for propagation of 'namadharma'. The second sacred task was that of carrying vaishnavite culture to a large number of backward and neglected people who constituted the major portion of Kalasampati.

Vaishnavism in Assam, like many other faiths, began to manifest certain minor differences among different groups of its adherents, each group being named a 'sampati'. Four such sampatis came into existence, viz., *brahmasampati, purushasampati, kalasampati,* and *nikasampati.* All these sampatis are upholders of Krishna-cult as expounded in the *Bhagavatapurana*; there is very little difference relates only to minor external matters. Gopal Ata found himself at the head of Kalasampati which has no relation whatsoever with 'kalachakrayan' of the Buddhists. Kalasampati came to be so called because of the village Kaljhar in which Gopal settled down at his '*satra*' in the last phase of his life.

The contribution of Gopa Ata and his followers to the literature and culture of Assam is considerable. He wrote two religious dramas in the manner of Shankaradeva who introduced a type of drama or 'quasi drama' consisting of dialouge and lyric interpreted by dance, while the sutradhara unlike his counterpart in Sanskrit drama, remains throughout, explaining and directing the action. His first play *Janmaytra* with its sequel Nandotsava is widely popular and is invariably performed all over the state on the birthday of Lord Krishna.

A song by Shankaradeva was inserted into the play with the permission of Madhavadeva who withnessed the inaugural performance and was deeply moved. This play, though modelled on the works of his predecessors, deviates from his models a little; the conventional laudatory ode at the beginning is omitted, perhaps following Madhavadeva's example in some of his pieces. It also differs from *Bhagavatapurana*,

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though the difference is not striking Vaishnava writers drew all materials for their songs and dramas invariably from *Bhagavatapurana*.

Gopal Ata's second drama *Gopi-Uddhava-samvad* is based on *Bhagavatapurana* (X.46-47). The dramatist has however, put some thing of his own also into it. The piece represents Uddhava carrying the message of Krishna to Nanda, Yashoda and the Gopis of Gokula who suffered intense agony at their separation from their beloved Krishna. The deep sorrow of the resident's of Gokula and the consolation offered by Uddhava are the ingredients of the play. Gopal Ata introduces to it some exquisite lyrics of Shankaradeva and Madhavadeva for added sanctity associated with the two masters.

Gopal Ata has left also a few devotional lyrics in imitation of his great predecessors. The prevailing sentiments are those of devotion to guru Shankaradeva and importance of 'sarana' coupled with Namadharma. The divine beauty of the boyhood of Krishna comes in as a subject matter of a few songs.

The influence of his gurus can be easily seen in his sacred compositions. His daughter is also credited with the authorship of a couple of such lyrics. Gopal Ata's followers in Kalasampati have also left quite a large number of devotional songs which carried the tradition of early vaishnava poets with creditable competence. Some of them following Ata introduced ragas like *natanarayana, bhairavi, multan, ramkali*, etc. in their repertoire. Gopal Ata's own contribution and his influence on his followers did much to augment Assamese religious literature of the medieval period.

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Gopal, Mysore Hatti (1904 —)

M.H. Gopal, born in Mysore city in 1904, was an eminent professor and scholar of economics. His specialization was in fiscal Economics and Planning and Research Methods.

Dr. M.H. Gopal was born on 3 October, 1904 in Mysore city, of Hatti Ranga Iyengar (father) and Lakshamma (mother). The Hatti family provided for generations teachers to the Mysore Royal Family of Wodeyars. Of his four brothers, two were distinguished historians-M.H. Rama Sharma and M.H. Krishna (the latter listed in the supplementary D.N.B.) and two scientists. Gopal's wife is Saroja of the Masti family. They have two sons and four daughters.

After studying in Marimallappa's Primary and Middle Schools (1910-17) and Maharaja's High Schools (1917-21), Gopal did his undergraduate studies from 1921 to 1924 in the Maharaja's College, Mysore and got his B.A. from the Mysore University. Between 1924-27, he studied in the Elphinstone College and School of Economics, Bombay and got his M.A. from the Bombay University.

From 1927 to 1930, he was in England and studied in the London School of Economics and School of Oriental and African Studies (London University) and in Cambridge. He studied Law at the Law College, Bombay and Lincoln's Inn, London. He earned Ph.D. and D.Sc. from London. The Bombay and Mysore Universities conferred their Honorary D.Litt. degrees on him.

He started his teaching career in the Department of Economics, where beginning as Assistant Professor, he became Professor and

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Head (1930—56). He was Professor in Andhra and Delhi Universities (1950-53) and in the University of Madras (1956-59). He visited the United States of America as Visiting Scholar, Harvard University, (1953-54), as consultant U.N.O. (New York) in 1964 and as Whitney Visiting Professor, Western Maryland University in the same year. He has been connected with a number of research organizations. He was Hony. Director, Bureau of Economic Research, Mysore (1931-45), Consultant, National council of Applied Economic Research, New Delhi (1959-60) and Consultant, Economic and Scientific Research Foundation, New Delhi (1969-70). He served as a member of the Railway Rates Tribunal, Government of India, (1941-64). He was elected Fellow of the Royal Statistical Society in 1930 and President of the Indian Economic Association for 1957-58, the latter the highest honour to which an Economist can look forward to in India. He is an Hony. Member of Canadian Tax Foundation and member of several Indian and International learned societies.

His specialization was in fiscal Economics and Planning and Research Methods. He studied History, Political Science, Sociology, Modern Philosophy and Psychology. In his younger days he was a distinguished sportsman. Paintings were one of his hobbies.

His publications include twenty books and over hundred learned papers in Indian and foreign periodicals. Some of his books have provided basis for Government policies. *Basis of Public Salaries* (1946) formulates criteria for public salary structure and is quoted by different Pay Commissions. *The Theory of Excess Profits Taxation* (1947) formulates the Excessivity cannon of taxation. Sir Stafford Cripps, a Chancellor of the British Exchequer, considered it a most interesting and important subject, while the Archives of World Economy, Kiel, thought that it was a gold mine to the expert with respect to important sources and new suggestions. *A Realistic Tax Structure for India* (1959) evolves new criteria of taxation in developing countries. *An Introduction to Research Procedure* (1964), (1970) provides standards for judging such work as is being done in India, besides being a boon to the research student.

Many of his suggestions made in *The Wealth Tax in India* (1970) have been accepted. Science, Universities and Research in India (1976) is one of his best known books. In it the author has successfully and forcefully made out that if the universities were on the down-grade and if research is by and large, poor in quality, the prime cause lay in the wrong selection of persons at all levels. *Mauryan Public Finance* (1935) and *Tipu Sultan's Mysore-An Economic Study* (1971) are of equal interest to both economists and historians. His elder brother. M.H. Rama Sharma wrote the History of Vijayanagar Empire in two volumes many years back. Gopal edited this manuscript and published it in 1978.

Gopal imbibed correct ethical values from M. Venkatakrishnaiah (also known as Tatayya) and M. Rama Rao, his teachers at the middle school stage. M. Krishna Iyenger and his elder brother M.H. Krishna (also his teacher) taught him the value of personal discipline at the high school stage. He was influenced by M. Hiriyanna and B.M. Srikantaiah at the undergraduate level regarding intellectual dedication. At the postgraduate stage, he imbibed from K.T. Shah and C.N. Vakil courage of conviction and at the doctorate level, he learnt from Harold Laski, Hugh Dalton and H.H. Dodwell the value of depth in study and objectivity. Throughout their lives his parents taught him the supremacy of moral values in life. Gopal believes in

(a) democracy as an ideal but benevolent autocracy as best suited to an underdeveloped country;

(b) controlled competition, as in U.S.A. for advanced countries and competent authoritarianism, as in U.S.S.R., for developing economies;

(c) total disappearance of caste in Hindu society, and in the uniqueness of Indian cul-

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ture and its philosophical values; (d) is a devout Hindu and an ardent humanist; and he is convinced that the salvation of a society lies with its intellectuals.

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Gopal, S. (1923 —)

S. Gopal, born in Madras in 1923, is a distinguished biographer and historian.

S. Gopal, a distinguished biographer historian, was educated at Madras and Oxford. Later, he obtained his D. Phil and D. Litt degrees from the University of Oxford. At the one end of his career he was a teacher at the Andhra University and at the other Professor of Contemporary History at Jawaharlal Nehru University, New Delhi. In between he worked as an officer in the National Archives, as the Director of the Historical Division of the Ministry of External Affairs, a Commonwealth fellow at Trinity College, Cambridge, a Reader in South Asian History at Oxford and as Chairman of the National Book Trust. He has also been the general editor of the selected works of Jawaharlal Nehru.

As a historian, he has left his mark in works like *Permanent Settlement in Bengal, the British Policy in India and Modern India*. His most celebrated work is *Jawaharlal Nehru, a biography of the architect of modern India*. It covers the period from 1889 to 1947 of the life of his subject, which in fact, is the period of Indian renaissance. The work is characterised by remarkable objectivity and vivid presentation of events. It is also rich in literary quality and in the portrayal of a great and complex character. The book earned for the author the annual award of Sahitya Akademi in 1976.

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Gopal Dass, Rai Bahadur (1897—)

Gopal Dass, born at Lahore in 1897, was eminent politician and social activist. He was an orthodox Hindu who allied himself with the activities of the *Sanatan Dharma* and the *Hindu Mahasabha*.

Gopal Dass was born in 1897 at Lahore. His father was a flourishing businessman. When he was ten years old, Gopal Dass joined the Aitchition which he passed with distinction in 1914, he studied at Government College, Lahore, but left it after three years without completing his graduation course.

Gopal Dass was an orthodox Hindu who allied himself with the activities of the Sanatan Dharma and the Hindu Mahasabha. He advocated the reform of Hindu temples and sponsored the Hindu Temple Bill. Speaking in the Punjab Legislative Assembly, he said ,"I am not aware of any *Shastra* which prohibits the removal of corruption from our religious places. I challenge anybody to show me any reference from the Hindu scriptures which forbids the reform of mismanaged temples. My object is merely to bring our temples to the same level of prosperity and usefulness as was in evidence in the days of Hindu kings in ancient times."

He was opposed to caste and untouchability, and initiated the Anti-Dowry Bill in the Assembly with the object of removing the pernicious burden of dowry system which vitiated Hindu society. He envisaged a positive role for the Hindu Mahasabha in Indian politics, and worked incessantly for it. He had warned that "the Hindu Mahasabha should have an ambi-

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tious programme before it and must study and improve the social, economic and political conditions of the Hindus and should be manned with persons, endowed with a spirit of service, sacrifice and selflessness so that it may become a living force in the political life of the nation as the All India Muslim League."

Gopal Dass was first elected to the Punjab Legislature in 1924 and remained a member for many years. He pleaded for the adoption of constitutional means in India's fight for freedom. Because of his association with Raja Narendra Nath, a liberal-minded savant, he was tolerant of other religions and produced some articles on the theme of Hindu-Muslim unity. It was due to his sustained efforts in the Punjab Legislative Assembly that Mian Sir Fazl-i-Hussain, the Revenue Minister in the Punjab Government, had to reduce the land revenue assessment from half the net assets to one-quarter. On the question of the Agrarian Bills in 1938, he left the ministerial benches along with the members of the Hindu Nationalist Party.

Gopal Dass was widely travelled and bad visited Europe and the Far Eastern countries where he acquired an insight into the social and political life of various nations. He held many positions of responsibility. He was the Secretary of the Independent Party in the Punjab Legislature ; a member of the Executive Committee of the Sanatan Dharma Pratinidhi Sabha, Punjab; a member of the Managing Committee of the Sanatan Dharma College and the S.D. High School Sub-Committee, Lahore; a member of the Executive Committee of the Aitchison Chiefs' College Old Boys Association; a member of the Managing Committee of the Northern India Association for the Protection of Wild Life; a member of the Faune Committee and of the Lahore Zoo Committee; Joint Leader of the National War Front, Lahore; Manager of the Mela Ram Cotton Weaver of the Advisory Committee of the United Commercial Bank Ltd., Lahore. He was President of the Sangeet Sabha, Lahore, and Chairman of the Classical Music Society, Lahore. He was Director of the Indian National Airways, New Delhi, and a member of the Northern India Flying Club, Lahore.

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Gopal Mittal (1907 —)

Gopal Mittal, born in 1907, is a eminent progressive and creative poet, writer and journalist.

Gopal Mittal has no formal takhalus (*nom de plume*) to signify his poetic identity. He has written some of the finest verses on 'man and his destiny', the tow subjects most popular with the 'progressive writers'. Unlike his mentor and guru, the great M. N. Roy, Gopal Mittal has never been to Russia or China, but has read, researched and imbibed the maximum of the tales of men and matters in the two countries to be able to hate their ideology and system with an intensity rarely seen among writers.

In *Gopal Mittal Shakhsiyat aur Fann,* a commemorative volume edited by Kumar Pashi, his contribution to literary and political prose as also poetry has been discussed at great length, among others, by writers like Jaganath Azad, Makhmur Saeedi, Wazir Agha, Balraj Komal, Hamidi Kashmiri, Bani, Hayatullah Ansari, Rashid Hasan Khan, Azad Gulati, Krishan Mohan, Zia Fatehabadi and Nazir Siddiqui. The volume also contains some excellent speciments of his prose and poetry selected by Kumar Pashi. A careful appaisal of this well produced volume, would show that despite his great fame as a journalist, Gopal Mittal is basically a poet and a creative writer. This is borne out by his three collections of poetry: Doraha, Sehra mein-aazaan and Shrar-e-naghma. His reminiscences, *Lahore ka jo zikr kiya* is an example of his mastery over Urdu prose.

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Gopal Mittal the man has many identities. Poet Gopal Mittal has only one. He is a poet of warm intentions, friendly and sympathetic to his age and a believer in the great future of the coming generations.

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Gopala Menon, U

—See under Menon, U. Gopala

Gopala Reddi, Bezwada (1907 —)

B. Gopala Reddi, born at Butchireddipalem village in Nellore district in 1907, was an eminent freedom fighter, politician and hold portfolio of the Chief Minister of Andhra Pradesh during 1955-56.

B. Gopala Reddi was born on August 1907 in a wealthy family of landlords in the Butchireddipalem village (Nellore district, now in Andhra Pradesh). Bezwada was his ancestral home. His uncle, B. Ramachandra Reddi, was a staunch member of the Justice Party and was the Speaker of the Madras Legislative Council in the ministry of the Raja of Bobbiliup to 1936.

In 1920, at the age of thirteen, Gopala Reddi was withdrawn from the local Government School and admitted into Rabindranath Tagore's 'Visva-Bharati' at Santiniketan, whence he graduated in the year 1927. In 1938 he married Lakshmi-kantamma.

Having already imbibed a deep spirit of nationalism Gopala Reddi joined the Indian National Congress in 1930, participated in the Civil Disobedience Movement and was sentenced to three months' imprisonment. Soon after his release he took part in a students' procession and was jailed for six months. He was again imprisoned in May 1932 for a period of eighteen months. He courted imprisonment in 1938 and again during the 'Quit India' agitation (1942). Throughout he was an ardent Congress worker, associated with the District and Provincial Congress Committees in Andhra. He was a member of the All India Congress Committee from 1931.

When the Congress won the elections and formed popular ministries in several provinces in 1937, Reddi became, when he was barely thirty, Minister for Local Administration in Madras in C. Rajagopalachari's Cabinet. He had been returned from the Kavali constituency, defeating no less a person than B. Ramachandra Reddi, his own uncle. When the Congress ministries resigned in 1939, Reddi went out of office.

With the attainment of independence Reddi became the Finance Minister in Madras in T. Prakasam's Cabinet and continued to hold that portfolio up to 1952. He became the Chief Minister of the newly formed Andhra Pradesh during 1955-56.

In 1958 Reddi was elected to the Parliament and the same year he was appointed Minister for Revenue and Civil Expenditure in the Union Government, which post he held for three years. He was Minister for Works, Housing and Supply during 1961-62 and later Minister for Information and Broadcasting in 1962-63. In August 1963 he resigned under the 'Kamaraj Plan'. In May 1967 he was appointed Governor of Uttar Pradesh for a term of five years.

Dr. B. Gopala Reddi-an honorary degree of D. Litt. was conferred on him by the Andhra University in 1955, is a versatile product of Santiniketan. He is quite at ease in Tamil, Bengali, Hindi and Urdu, besides Telugu, his mother tongue. He has translated several works of Tagore into Telugu direct from Bengali. He has been associated with various culture organisations like the Andhra Sahitya Akadami,

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the Andhra Vignana Kosh Samithi, etc. Quit dignified, he speaks rather sparingly and with detachment. He is a keen and active chess enthusiast and was, for a time, President of the Indian Chess Federation.

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Gopal Singh (1917 —)

Gopal Singh, born in 1917, is an eminent punjabi poet, journalist and critic.

Gopal Singh was born to Bhai Atmaram Singh who belonged to a respectable Sikh family, well established in trade. He did his M.A. (English) from Khalsa College, Amritsar and for some time edited the weekly magazine *Mauji* of S.S. Charan Singh 'Shahid' after his death. While working as a lecturer in D.A.V. and Khalsa Colleges at Rawalpindi, he began to take interest in politics and founded an English weekly paper Liberator.

After partition he also worked for nearly a year and a half as editor in the Publication Bureau of the Punjab University (then named as East Punjab University) stationed at Solan, Simla, He got his Ph.D. degree in 1943 from Punjab University, Lahore for his thesis *New Trends in Punjabi Literature*. He was nominated to the Rajya Sabha and was then sent as Ambassador to Bulgaria in 1970. At present he is the Lt. Governor of Goa, Daman and Dieu. He was honoured by the Punjab Government in 1961 as an outstanding writer of Punjabi. His pen name is 'Dardi'.

Basically a poet and a critic, he also wrote biographies of Guru Gobind Singh and Guru Nanak in 1966 and 1969 respectively. His monumental work is the translation of *Sri Guru Granth Sahib* into English published in two volumes. His other prominent works are: *Romantic Punjabi kavi* (1933). *Jhanan* (poetry, 1943). *Punjabi sahit da itihas* (1947), *Hanire sawire* (poetry, 1949), *Sahit di parakh* (1950) and *Sri Guru Sahib di sahitak visheshta* (1958) in the field of literary criticism.

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Gopal Singh, Rao (1872 — 1939)

Rao Gopal Singh, born at Kharwa in Rajasthana in 1872, was the eldest son of Maharaja of Jodhpur.

Rao Gopal Singh was born in 1872 at Kharwa in Rajputana. In Akbar's time' the eldest son of Maharaja of Jodhpur had conquered this small territory near Ajmer and became an independent ruler. Fourteenth in the line of succession, Rao Gopal Singh succeeded his father, Rao Madho Singh, as Ruler of the Kharwa State. He had his education in the Mayo College, Ajmer.

From his early youth he seems to have been an exception among rulers, caring more for the freedom of his country than for personal rule and comforts. Maharana Pratap, Chhatrapati Shivaji and Lokmanya Tilak were his heroes. When he was on a visit to Maharaja Jaswant Singh II of Jodhpur he came into contact with the Arya Samaj Leaders who influenced him deeply in his political and social views.

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His first clash with the Paramount Power came in 1897 when the British tried to annex the neighbouring state of Masuda, as the ruler had died without leaving an heir. He threatened an open revolt, if the British were to annex Masuda. In 1898, he became a member of the 'Bharat Dharma Maha Mandal, of Benares and met the Viceroy at Calcutta in 1908 as one of its representatives. He is said to have also come in contact with Aurobindo Ghosh at this time. Gopal Singh's introduction to the Lahore and Delhi conspirators was effected by Pandit Bal Krishna. His secret connection with Rash Behari Bose was established by the evidence of an approver named Manilal. It was also found that he had been helping the revolutionaries with men and ammunition.

The British accused the Rao of using his membership of a purely religious body to cover his revolutionary activities and decided to put him in detention. But before doing so they charged him also with having sent an anonymous letter to the Maharana of Udaipur requesting him not to attend the Delhi Darbar and reminding him of his great ancestry.

Gopal Singh was interned at Todgarh in Ajmer district under the Defence of India Rules in June 1915. A fortnight later he escaped . It was only in August that Mr. Kaye, the Inspector General of Police, was able to trace him. He returned to Todgarh on his own terms and with honour. He remained in detention for six years.

The same year, the Government decided to send him up for trial as one of the accused in the Benares Conspiracy Case, withdraw the prosecution against him at an early stage. As the British did not think it safe to let him continue at Todgarh, he was sent to Tilhum in U.P., under Bengal Regulation III of 1818.

In 1920, on his release, Rao Gopal Singh presided over the first Delhi-Ajmer-Merwara Provincial Conference held at Ajmer. He reminded his people that Rajputs had never lacked courage, though they had lost in the past on account of their internal dissensions. He also lashed out at the communally-minded Muslims in his speech at the Kanpur Session of the Hindu Mahasabha in 1935. He made caustic references to Maulana Shaukat Ali. He told his audience that the Hindus sword was as sharp as ever, though he would prefer the swords of the Hindu and Muslims to work 'in correct'.

Rao Gopal Singh was a writer of merit and contributed to various papers, specially to the *Tarum Rajasthan* and the *Navin Jyoti* (Ajmer). He had always been religious-minded and during his later years, though a victim of cancer of the intestines, he continued the worship of Lord Krishna.

Rao Gopal Singh is still remembered in Rajasthan as one of its great revolutionaries, a man with unstained love for his Motherland and people, even though he knew that some of his followers were not worth the confidence he reposed in them.

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Gopala Kurup, Vennikkulam (1902 — 1980)

Vennikkulam Gopala Kurup, born in 1902, was an eminent poet, writer and biographer.

Vennikkulam Gopala Kurup (Malayalam) was an eminent poet. Born in a Nair family noted for its love of Sanskrit, he studied that classical language at home. Having passed the S.S.L.C. examination, and taken from the University of Madras the title 'Vidwan', he worked as a journalist for sometime and also as a teacher for 25 years, until he joined the Kerala University service, first in the manuscript library and then in the lexicon section. He retired from there in 1961.

He started writing poems even as a school boy and published over fifteen collections of poems. Of these, *Kadalivanam* (1962), which contains 131 poems, and *Manikyavina* (1966), which won the Kerala Sahitya Akademi Award (1967), Odakkuzhal Award and Thirukkural Award, are most representative of the early and later stages of his poetry. His *Kamasurabhi* won the Sahitya Akademi Award in 1974. Among his other distinctions are the titles: 'Sahityanipuna' and 'Sahityakalanidhi' conferred by the Maharaja of Cochin and the Kerala Hindi Prachara Sabha respectively. He also presided over the Sahitya Parishat Conference on several occasions and participated in gatherings of poets at Delhi. Calcutta, Bangalore, etc.

His Malayalam renderings of *Tulsiramayana* (Hindi), *Thirukkural* (Tamil), Sabramanya Bharati's poems (Tamil), the last two cantos of Edwin Arnold's *The light of Asia* and Kalidasa's *Abhijnanashakuntala* are also significant. His prose works comprise a number of stories for children and short biographies of great men as well as the autobiography Atmarekha (1974). There is also a dictionary compiled by him, Kairalikosham.

His claim to fame rests mainly on his lyrical poems. Which he used as a tool for inculcating values. He will be known to posterity as one who sang of patriotism, the innocence of childhood and the mild ironies of human life in a chaste and simple idiom by emulating some of his famous predecessors.

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Gopala Pillai, N. (1901 — 1968)

N. Gopala Pillai, born in 1901, was the leading scholar and literary figure of Malayalam literature.

N. Gopala Pillai was the leading scholar and literary figure of Kerala for three decades ending with 1960s. He was a talented poet, powerful orator, excellent writer and pleasant talker. As a man of wit and wisdom, he attracted a number of listeners not only at the public meetings over which he presided but also in private gatherings. He was surrounded by an admiring crowd wherever he went. Nobody would dare provoke him with substandard remarks for fear of sudden retorts. He could hardly tolerate or ignore the so-called pandits offering half baked ideas or making unguarded utterances. His talent to spot out the mistakes and ridicule the pretensions of people in high positions was inborn. His audiences knew only too well that he used the upasamhara or the concluding speech at public meetings without the prefix 'upa', i.e. it was samhara or killing, with his sharp tongue. But there was not an iota of malice in his criticism, as his intention was only to entertain the audience.

Gopala Pillai was born as the eighth son of his parents. After taking the B.A. degree in Sanskrit with a first class, he entered Government service in 1924 as lecturer, and retired in 1957 as Principal, Govt. Sanskrit College,

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Trivandrum. The Government of Kerala utilised his deep erudition and rich experience even after his retirement by appointing him to the post of chief editor of *Malayalam Encyclopaedia.*

He was associated with different Universities in South India as examiner, member of Academic Council, Board of Studies and the Faculty of Oriental Studies. He was also a member of the Central and State Sahitya Akademis, Lalit Kala Akademi, Lexicon Committee, etc.

As one who could handle Malayalam, Sanskrit and English with almost equal efficiency, it was possible for him to make some contributions to all three though one would have expected much more from him. Of his seven books in Malayalam, *Prema Sushama* and *Navamukulam* are collections of poems; there are four collections of essays and a biography. His Sanskrit works, all translations, are P*rema sangitam, Sita vichara-lahari and Gitanjali. Skanda* the Alexander Romance in India and World Religions- A Study, are two of his English contributions. All these clearly bear testimony to the author's powers of comprehension, imagination and expression.

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Gopalakrishan Rao, K. (1906 — 1967)

K. Gopalakrishan Rao, born in 1906, was a short-story writer, dramatist and poet of Kannada literature.

K. Gopalakrishan Rao (Kannada) was a Kannada short-story writer, dramatist and poet. An Arts graduate of Mysore University, he entered government service in the old Mysore State and served in the State Secretariat. He was associated with several institutions and was for sometime the Secretary of the Kannada Sahitya Parishad.

Gopalakrishna Rao was best known as a writer of short stories. He belonged to the second generation of the Kannada Renaissance or 'navodaya' age and was influenced by Masti Venkatesha Iyengar and A.R. Krishna Shastri. In his best stories like 'Sushela sanket', 'Jataka sahebu' and 'Huchchamuni' he has asserted the dignity of man as man . He has always an interesting story to tell, and through it he presents beautifully the values of kindliness and compassion.

His important collections are: *Udugere*, *Bangarada* dabu and Kensington Park, the last of which contains some of his essays also.

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Gopalkrishna (1785 — 1862)

Gopalkrishna, born in Parlakhemundi in the southern Orissa in 1785, was one of the greatest poets of Oriya literature.

Gopalkrishna, one of the greatest poets of Orissa, was born in Parlakhemundi, then a tributary state under the British, in the southern Orissa, in an affluent family. His father Banabasi pattanayak, a poet of some merit, was patronized by the then king of Parlakhemundi, who permitted him to receive the revenue income from 19 villages for his own living. His mother was Lalita Devi, a quiet, religious lady.

Gopalkrishna received his education in traditional manner and read Sanskrit grammar and poetry, particularly ancient Oriya poetry and works by Vaishnava scholars. He was married at the age of 23 to Sulakhyana Devi. But immediately after his marriage, due to the king's displeasure with his father, their property was

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looted and they had to leave Parlakhemundi under adverse conditions. They went to a place called Ganjam, at about 160 kms north of Parlakhemundi, near present Berhampur, and settled there. But the family's banishment was a temporary one.

It seems, Gopalkrishna was invited by the king of Parlakhemundi, Gajapati Narayan Deb, to forget the past and return to his own place, where he was appointed in an important and responsible position. Gopalkrishna accepted the invitation, returned to Parlakhemundi with his family, and did the king's job loyally and efficiently. The privations of Ganjam days were forgotten, and the poet settled in Parlakhemundi in comparative affluence and comfort.

His life was not an unmixed bliss. His two sons, Gourchandra and Karunanidhi, died young and the poet had to reconcile himself to the loss. But when he died in 1862, in a changed political condition in the country, his name had already become a legend, and his poems were being sung far and near all over Orissa.

It is said that while in Ganjam, under the influence of Chakrapani Bakrabak Pattanayak, a well-known witty poet of the place, Gopalkrishna was inspired to write poems, which he continued to do after his return to Parlakhemundi. His poems were mostly about love, secular in tone and content till, finally, in his middle age, he accepted Vaishnavism, under the instruction of Lokanath Das alias Binayak Das Goswami, a well-known Guru belonging to Gaudiya Vaishnava sect. The conversion substantialy affected Gopalkrishna's poetry, as its mode and direction changed and it came to reflect chiefly the intention and intimacy of Vaishanva belief.

Attempts were made to compile Gopalkrishna's poetry after his death. The first attempt was made by the late Damodar Pattanayak towards the end of the 19th century. Subsequentlly in 1919, the first single collection of Gopalkrishna's poetry was published by the poet's great grandson, the late Ramkrishna Pattanayak, under the auspices of king Krishnachandra Gajapatai Narayan Deb of Parlakhemundi. The book contained 307 poems. At a later date, around 1959-60, another enthusiastic connoisseur, the late Babaji Baishnabcharan Das, Collected and edited about 300 unpublished poems; and published them along with the ones already published in a volume entitled *Gopalkrishna Granthabali o Gopalkrishna padabali*. The book contained a total of 619 poems, and till today, i.e. till other unpublished poems of the poet are unearthed, it may be reckoned as the most authoritative source of Gopalkkrishna's poetry.

The editor acknowledged, his source to be one monk Gopal Das of a Vaishnava monastery, called Radhakanta Matha, in the village Kharada in the Parlakhemundi state, where it is presumed the poet wrote most of his poems as he stayed there off and on, doing his religious duties. Almost all the poems carry the poet's name at the end except a few, which have ended, purely as a mark of courtesy, in the names of the then kings of Parlakhemundi, such as Prataprudra Gajapati Narayan Dev, Gaurachandra Dev and Padmanav Dev, etc.

Thematically Gopalkrishna's poems may be divided into four broad groups. The first- and earliest-- contains such poems that may be termed as secular love poetry, that is, the love of a yongman for a youngman and vice versa, in an idyllic, rural surrounding. Though these poems generally conform to the tradition of earlier Oriya love-poetry, yet in the background one can sense the presence of the 'sly, startled girl' and the 'love-lorn yough' of the Vaishnava love-poetry. The poems portray many moods, beginning from melancholic feelings due to separation to strong, ecstatic desire for love act and they have precise, compact and extremely musical structures. Some representative poems are, 'Smare dei bandhu najare' (Don't please, leave me to Cupid), 'Chahingala ki bhabila mane ki panchila' (Did she look, did she think, did she devise any plan?) and ' Jiban bandhu maguni maguchire etiki'(Oh, my life's friend,

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I'm asking for leave), etc. The second group contains such poems which are related to feelings of *bhakti*, and they were written not in any particular period, but at different times in the poet's career. The element of love is present, but it is not the secular communication between two young hearts. Instead it is the unilateral feelings of love of the devotee making a total offering of himself before his Lord. The moods are 'shanta' and 'dasya' and in some cases 'sakhya', and the poems include janana, bhajana, kirtan, etc as well as hymns to Sri Gauranga, Sri Guru, etc.

The poems have a lot of variety, and in most of them the poet refers to beauty and grace and glory of Radha and Krishna with great love and devotion. The third group includes poems dealing with parental love or 'vatsalya rasa', and they are among the most memorable and finest poems of Gopalkrishan. They are generally expressed through Jashoda's feelings for Krishna as a child, but can be taken as expressing every mother's feelings for her child. In the process Krishna as a divine being is forgotten and he emerges as a mischievous, fun-loving child whose games and pranks fill a mother's heart, as nothing else can. Some good examples are, 'uthilu ede begi kahinkire' (why have you got up so early?), 'Mo Krishna chandrama pari nan ke achi sari' (Is there any body like my Krishna?) and 'Brajaku chora asichi gheni neba sua tuni hoire' (The thief has come to Braja, he will take you away, please sleep quietly).

The fourth large group consists of Gopalkrishna's most important poems. The theme of love continues but with much greater intensity and expansion. The protagonists are Radha and Krishna, and the mood is 'madhura rasa'. Love in its many aspects has been described, such as through feelings of affection, anger, restlessness, agony, suffering as well as through innumerable situations that bring great happiness to the pair and completely identify one with the other. In the final reckoning the poet sees love not as physical or personal, but as love emerging at a point of great joy and beauty where all separation, anger and agony end in bliss.

Gopalkrishna's poems depicting the love between Radha and Krishna exhibit the whole world of moods, emotions and mental situations. On the one hand, one may say, he was conforming to the prevailing Vaishnava tradition; on the other, and which is more important, he was sensitively reacting to the complicated motivations of human heart and behaviour to which he gave a shape through the meaning and significance of words. Thus his Radha tries to control her emotions while she sits with her seniors and hears Krishna's flute. But the condition becomes different when Radha meets Krishna on the bank of the river Jamuna.

I met him face to face today on Jamuna.
Sitting on a stone on the bank
I was rubbing my body lazily
When my friend warned me.
I got up quickly,
My friend covered me
And my whole body shivered;
My hair was loose
My clothes were untied
They were not where they should be;
Wait, wait-my friend cried,
And I was losing my senses;
As he came on
I could not know what to do,
Dip in water-my friend said. (tr.)

Gopalkrishna was both a Vaishnava and a Vaishnava poet. But he was more than that. Vaishnavism for him was like a catalytic agent and Radhakrishna themes were like so many objective correlatives. What he really gave was a sensitive, creative reaction to what was dominant in the minds and hearts of the people at the time. His belief in Vaishnavism illumined him, as his understanding of men and women provided him with necessary nourishment. What finally came out was a rare vision of immense beauty and grace.

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Gopalakrishnayya, Vadlamudi (1924 —)

Gopalakrishnayya, born in 1924 is an eminent Telugu scholar, poet, critic, essayist and researcher.

Vadlamudi Gopalakrishnayya is an Andhra scholar, poet, critic, essayist and researcher. Coming from the Oriental school of thought, he has sound scholarship in Telugu and Sanskrit. Clear, uninhibited thinking and rare critical acumen characterise his prose writings while modern sensibility pervades his poetical works.

He has rendered service to modern Telugu movement, spear-headed by Gidugu and Gurajada. by bringing out two important publications of his, *Dwani lipi parinamam* or *Prachina vangmayamlo vyavaharika bhasha* (1955) and *Vyavaharika bhasha vyakaranam* (A grammar of spoken Telugu, 1958). These are monumental works. With supreme self-confidence he makes the following challenging statement in his introduction to the first-mentioned work: "It is impossible for Vajjhala China Sitarama Swamy Shastry or for anybody else, as a matter of fact, to get aside the propositions advanced in this book on the basis of scientific inquiry."

The second one is a long- felt desideratum in Telugu and goes a long way in conferring literary status and stability to the ever-flowing stream of spoken language. His other works are: *Manavudu-pasitanamu* (poetry, 1953), *Bala nyaya darshanam* (1958), *Tirani runamu* (a play, 1958), *Prajaniti* (a branch of lyrics, 1977). Recognition came to him early in life. The public conferred the title *Vangmaya Mahadhyaksha* (Lord of literature) on him long before Andhra University conferred its coveted title Kalaprapurna in recognition of his literary eminence. He is closely associated with the activities of Andhra Pradesh Sahitya Akademi, Telugu Akademi, Government MSS Library, Hyderabad and State Archives, Hyderabad.

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Gopalan, Morapakkam Josyam (1909 —)

Morapakkam Josyam Gopalan, born near Madras in 1909, was the most popular and beloved sportsman of the past generation.

Morapakkam Josyam Gopalan, perhaps the most popular and beloved sportsman of the past generation in Madras, has had a remarkable career. He was born on 6 June, 1909, in a village within fifty miles of Madras. His family followed astrology as a profession. A poor village boy, with absolutely no tradition of sports in his family, he came to the city when twelve years old, lived a hard life, played cricket and hockey in the streets, and became so good that he represented the country at both game.

His family followed astrology as a profession. An elder brother had come to Madras to make a living, and Gopalan followed him in 1921. He watched, other boys play cricket and hockey in the streets, and he joined them. Their cricket bats were made of coconut trees or wooden planks, the balls were of wood, and the wickets were the street lamp posts. The hockey sticks were casuarina stumps or discarded umbrella handles, and the balls were coconut kernels or rejected mango shells. It was from this that Gopalan graduated to play cricket tests and hockey international matches. Gopalan came to the notice of a cricket enthusiast who was, then, running a team called the Mandyam Association.

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Subsequently, his exploits attracted the attention of B. Subramaniam, who may be described as the father of Madras cricket. He gave Gopalan his first important chance by including him in the Madras United Club team which toured Bombay and Pune in 1926. He bowled so well that, when the next year the team visited Calcutta and Rangoon, he was an automatic choice. These were the beginnings of his cricket career. He, then, developed into, first, Madras' leading fast-medium bowler and, then, into an attacking batsman with the drive as his best stroke.

Similarly, Gopalan's progress in hockey developed from his early days in the Metropolitan Club. Originally, he played as a forward but later became a centre-half, the position, he filled for India in a tour of New Zealand in 1934 under Dhyan Chand. He modelled his game on that of Summerhayes, an Oxford 'Blue'. Two years later, he was selected to go with the national team to play in the Berlin Olympiad. He preferred to tour England with the Indian cricket team the same year. The decision proved unfortunate.

It is as a cricketer that Gopalan is best known. His first important matches were against the Marylebone Cricket Club under Arthur Gilligan in 1927. Playing for the Madras Indians, he captured four wickets in the only innings, and for all Madras four more in the match. His greatest triumph came against the Ceylon team in 1930. It was playing the last match of its tour in Madras being unbeaten thus far. It had held an All-India XI to a draw. But Gopalan routed it. In its first innings, he claimed a hat-trick, with a further wicket in the same over.

In all, he secured thirteen victims for only 75 runs in the match, and Madras won by five wickets. Gopalan had the distinction of dismissing Jack Hobbs thrice in two matches in Madras in 1930—31. Hobbs was, then, the world's greatest batsman. He was touring India as a member of the Vizianagram XI, which also included his famous opening parter, Sutcliffe.

In 1933 began the era of visits by international teams. That season, Gopalan played his first official Test against the formidable M. C. C. team led by Jardine. He played in the second Test in Calcutta. He failed with the ball and the bat, but impressed on the field, holding three fine catches. Three seasons later, when Ryder's Australian team met Madras, he routed, it in the first innings, claiming six wickets for only 23 runs. Bad fielding enabled the Australian to win the match by just one wicket in a desperate finish.

Not cast down by his disappointments in England in 1936 when he was not allowed to give of his best, Gopalan, who had by now become a brilliant batsman, hit a memorable 98 against Lord Tennyson's team in 1938.

After the war, he batted with brilliance against the Australian Services in 1945 and against the first West Indian in 1948. His 64 in the second match was, perhaps, the most sustained exhibition of front-foot driving ever seen in Chepauk.

It fell to Gopalan to bowl the first ball in the Ranji Trophy Tournament in the inaugural match in 1934. He assisted the Presidency or State until 1949-50, often as captain. He scored a memorable century in the 1940-41 season. But it is, perhaps, for his performances in the Presidency matches between the Indian and the European that Gopalan is best known. Famous cricketers like C. K. Nayudu took part in these annual matches, and yet, thee was always a special cheer of affection as he prepared to bowl the first ball or came to the crease. Towards the end of his career, he had become a personality.

After retirement, he became a selector and an administrator. He served on the National Selection Committee for many terms. He took a leading part in the administration of the Tamil Nadu Cricket Association. In gratitude, it has named the principal entrance to Chepauk after him. It has been a cricket career begun unpromisingly, developed by force of character, beneficial to thousands of fellow-citizens by the pleasure, it produced as they watched it.

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Gopalkrishnayya, Duggirala (1889 — 1928)

Duggirala Gopalakrishnayya, born at Penuganchiprolu in the Krishna district in 1889, was a freedom fighter, economist and social activist.

Some quickly reach the summit on many fronts within a short span of life and leave their impact on public memory. They are unconventional and never tread a beaten track. Andhra Ratna Duggirala Gopalakrishnayya was one such person.

Duggirala Gopalakrishnayya was born in an orthodox Brahmin family in 1889 in the village Penuganchiprolu in the Nandigama taluk of the Krishna district (modern Andhra Pradesh). His father, Kodandaramaswamy, was a school teacher and a petty landlord, who belonged to Kuchinapudi in the Repalli taluk of the Guntur district. Having lost his parents in his childhood, Gopalakrishnayya was brought up by his uncle and grandmother. He was married at fourteen. In the 1906, he passed the Matriculation examination at Bapatla.

He neglected studies, enjoying the cultured company of Ananda Coomaraswamy, the high priest of Indian art with inter-continental dimensions. He collaborated with him in writing a standard book on Indian Dance entitled 'Mirror of Gestures 'based on Nandikeswara's Abhinaya *Darpana*. He met Gandhiji in England during 1915 at the instance of Ananda Coomaraswamy and soonrecognised him as a prospective leader.

In 1911 he joined a College at Guntur for First Arts, but left it the same year and sailed for Britain along with a few friends to join the Edinburgh University. In 1917, he returned with an M.A. (Hons.) degree in Economics. During his stay abroad he had opportunities to come into intimate contact with Ananda Coomaraswamy and was profoundly impressed by his deep knowledge of Hindu art and philosophy.

During 1917-18, he served as a lecturer in history in the Government Arts College, Rajahmundry. In 1918, he joined the Andhra Jatiya Kalasala at Masulipatnam as its Vice-Principal. This too he left in 1919 and plunged into the stream of active nationalist politics of his day.

Being a staunch nationalist, he used to inspire students with the lives of our heroes of antiquity. His explanation for the phenomenon that Sun did not set on the British Empire was that.the Britishers could not be trusted in dark. Who but he would have dared to talk while in Government service in this strain in those days while the British Empire was at the zenith of its power ? As he was habitually unpunctual, the European principal got the outer gate locked. But he scaled over it to the annoyance of the principal. When asked to explain his conduct, he retorted that Indians counted time not in terms of hours and minutes but in terms of eternity.

Once the Principal sent his peon to find out what Duggirala was doing in the class room. Then he threatened him for interfering with his work. Once, he had a direct clash with the Principal. When Duggurala presided over the Andhra Students' Conference at Berhampore, the Principal demanded an apology as the act was opposed to the conduct rules of Government servants. Then he resigned his job. Thus ended his saga of service of nine months under the Government. He was a personality and those were the days when personality could have a free play. Since, he was popular with the students, staff and public, he was given a hearty send-off.

The name of Duggirala Gopalakrishnayya has found a permanent place in the history of the freedom struggle in India on account of the unique non-violent no-tax campaign in Chirala

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Perala (1919-21), which he organised with Gandhiji's blessings. The two contiguous villages, Chiral and Perala, in the Bapatla taluk of the Guntur district, were amalgamated into a municipality by the Government of Madras and the people were asked to pay fresh taxes. This the villagers resented and, under Gopalakrishnayya's leadership, they refused to pay taxes. The Government then superseded the municipality and proceeded to collect the taxes with the assistance of an armed reserve police force. Resistance continued. A few were arrested.

In the wake of the "Vandemataram Movement," consequent on partition of Bengal. Andhra Jateeya Kalasala was founded at Machilipatnam by Dr. Pattabhi Sitaramayya and Kopalle Hanumantharao to promote national education, arts and crafts. Duggirala joined the institution as vice-principal in 1918.

He began to dress himself in crimson loin cloth with no shirt, having a garland of rudraksha beads round his neck, tinkling cymbals in one hand and staff in the other, adorning his forehead with vermilion mark. Singing devotional songs in sweet and sonorous voice, he attracted masses and classes alike. He wanted to Brahminise society by initiating everyone, irrespective of caste or creed, into *Gayatri* Mantra and promoting higher values of life.

Every establishment promotes efficiency in subordination and creatures and not creators become persona grata. Being unruly and individualistic, he had to quit the institution within one year, unable to cope with the idiosyncratic management. He was a rugged individual with a spirit of independence which he revelled in asserting against his superiors in season and out of season.

Sickness of his wife prompted him to settle at Chirala, a sea-side village. It soon became the venue of his activities. He established "Sri Madandra Vidya Peetha Goshti" an institution to promote national, secular and spiritual education at all levels. He enrolled a number of patrons and obtained considerable land and cash for it. He organised Rama Dandu known as Red Army to control and discipline society and he came to be known as Ramadas. He wanted to construct a temple for Lord Srirama, his favourite deity, establish a press and enlist members. He desired to establish *ashram* branches to this institution in all districts.

After C.R. Das resigned his Presidentship of the Congress on the issue of council entry. Konda Venkatappayya and Duggirala were elected as President and Secretary respectively of the All-India Congress Committee in June 1923.

He toured throughout the country for over six months and became very popular. But his local rivals saw to it that he was not elected as a member of the All-India Congress Committee with the result that he ceased to be in Secretary. Human nature does as much good as it must and as much harm as it dares.

Gandhiji visited Chirala-Perala in April 1921. At his suggestion, it was decided that the inhabitants of both the villages numbering about 15,000 men , women and children, should quit them and live outside the limits of the municipality. This was effectively carried out by a band of devoted volunteers raised by Gopalakrishnayya, who called it the *Rama-dandu* (Rama's Army).

Leaving their homes the people stayed for eleven months in an improvised colony near the neighbouring town of Ramanagaram. Gopalakrishnayya and his volunteers attended to every detail and, in fact, a parallel government was run in the new settlement. In the meanwhile Gopalakrishnayya was arrested and sentenced to a year's imprisonment. In the absence of the leader the movement failed and the villagers returned to their homes.After serving his prison term (1921-22) Duggirala returned to active Congress politics. In 1923, he was elected Secretary of the All India Congress Committee. When the Swarajya Party was formed, he became the Secretary of its Andhra unit.

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He edited 'Sadhana', an English monthly, for some time. However, he became the Secretary of Andhra Provincial Congress Committee in 1926. But he was confined to bed due to tuberculosis till he passed away on June 10,1928. In his hectic life, he envinced interest in library movement, classical literature and poetry. He was spontaneously hailed by the people as Andhra Ratna He was indeed a veritable gem. Andhra Ratna Bhavan at Vijayawada and his bronze statue at Chirala unveiled by Kamaraj Nadar, are the only memorials for his service and sacrifice.

He was noted for his subtle sense of humour. He once surprised C.R. Das introducing himself as C.R. Das meaning thereby that he was Chirala Rama Das. His caricature of Andhra leaders was apt and interesting. He warned Gandhiji that Satyagraha by Prahlada led to the emergence of Ugra Narasimha. When asked why he ceased to spin, he retorted that he preferred the company of sinners than to spinners.

When S. Radhakrishnan addressed a meeting chaired by Roy Strock, Principal A.C. College he remarked that India spoke while America Presided. He described hair-do as universal haircut. He called tobacco an Avatar of God in Guntur. He described the Congress Flag as the Flag of spinners and weavers. He wanted teachers to be honoured with presents and not paid as servants. These are but a few illustration.

He was always cheerful and his cheerfulness was contagious. It was not the empty cheerfulness of a man who ignored the miseries of the world, nor the lofty cheerfulness of the who lived in an ivory tower, but the cheerfulness of a person who recognised that the earth was a vale of tears; yet, it was bathed in sunlight.

He was indeed a thinker and a philosopher with intuitive mind C.R. Reddy rightly observed that Duggirala was a first-class intellectual but he achieved success in life in third-class. His versatility was truly remarkable. Happy is the man who feels that on the whole the reality has corresponded to his dream. However he continues to linger in our memory long after he ceased to be in flesh and blood. In the words of Bernard Shaw, "Life levels all men, death reveals the eminent."

In 1928, Duggirala Gopalakrishnayya, endearingly called the 'Andhra Ratna' in the Congress circles, died of tuberculosis, when he was only thirty-nine. His health had been badly neglected and he died a poor man.

Duggirala was an effective and forceful speaker in English. Though educated in Britain during his most impressionable years, he greatly valued India's tradition and culture. Yet, he was not orthodox. He vehemently opposed the caste-system and untouchability. I

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Gopalsharan Singh (1891— 1960)

Gopalsharan Singh, born at Naigarhi in Rewa in 1891, was great poet of Hindi literature. He made to refine and infuse sweetness into the poetic stream of the Khariboli of Dwivedi era.

Gopalsharan Singh deserves mention in the context of the efforts he made to refine and infuse sweetness into the poetic stream of the Khariboli of Dwivedi era. He was born in Naigarhi in the princely state of Rewa (M.P.). He belonged to a reputed zamindar family. He was educated at Rewa and Prayag and wrote his first work in 1911. Virtually every issue of *Saraswati* carried one or more poems by him. Into 'kavitta' and 'savaiya' and other traditional metres used by him in his early creative efforts he infused simplicity and sweetness of Brajbhasha.

These poems published in Saraswati are

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worth reading for their depth of feeling and technical perfection. These are: 'Kurang', 'Upavan' 'Shishir Saptak', 'Bharat Mata', 'Prem', 'Rewa Naresh ki prashasti'. When the periodical Sudha was launched in Lucknow, his poems, rich with emotions, were published in the initial issues; these include 'Chhavimayi'. 'Pyasa', 'Locchan, 'Smriti' Visphot and Agyan.

Gopalsharn Singh is basically a poet. His collected poems are: *Madhavi* (collection), *Kadambini* (lyrical poetry), *Manavi* (poems about women), *Suman Jyotishmati* (songs) and *Sanchita* (poems).

There is also a glimpse of 'chhayavadi' romanticism in his poems. In intensely emotional and lyrical quality, some of his lyrics come very near the chhayavadi school. There were other facets to his personality too, e.g. those of an essayist, an organiser and a literary missionary.

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Gopalswamy Iyangar, N.

—See under Iyangar, N. Gopalaswamy.

Gopanna, Kancharla (1620 — 1680)

Kancharla Gopanna, born in 1620, was a great devotional Telugu poet.

Kancharla Gopanna was a great devotional poet of Andhra. Kancharla Gopanna alias Bhadrachala Ramadas is a house-hold word in Andhra. There cannot be an Andhra who does not know at least a verse from his famous poetry of literary excellence and real devotion called Dasarathi shatakam. His songs known as *Ramadasu kirtanalu* numbering about a hundred are very popular with the common people.

Despite neglect at the hands of professional musicians and scholars, these stirring songs of great literary beauty and deep spiritual agony, full of rich musical potentialities have become a permanent part of our culture. He is the first 'vaggeya kara' (composer of songs) in Andhra to use the 'raga ananda bhairavi'. His life is celebrated in song, drama, and on the silver screen.

However, very little is known of his life and career for certain. History confirms that he was a nephew of the celebrated diwans, Akkanna and Madanna, of the Nabab of Golaconda, Abdul Hasan Tanasa, that through their influence, he was appointed Tahsildar of Bhadrachala and that he was imprisoned in the fort of Golaconda for twelve long years for misappropriation of public money for building a temple of Lord Rama, which originally erected by a devotee.

Dammakka was in a poor state. Lord Rama, it is believed, came in person in the end and paid the defaulted amount to the Tanasa and got him released. Historians, however, believe that the payment was arranged by his maternal uncles, through two persons disguised as Rama and Lakshmana. He was a disciple of Kabir is now disproved. He had written a few *kavyas* in his earlier days before he took to the cult of Rama, but they are all lost to us.

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Gopi, Angom (1710 — 1780)

Angom Gopi, born in 1710, was an

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eminent writer of Manipuri literature. He introduced a life style of the combination of a literary figure and a warrior.

Angom Gopi was responsible for opening a gateway to the influx of Sanskrit and Bengali literature into the literary works of Manipur. However, he saw to it that the early Manipuri literature was not swamped by the richer literatures of the other parts of the country. He might be said to be the main force for the syncretism of Meitei and Hindu cultures.

He introduced a life style of the combination of a literary figure and a warrior. He was awarded the highest honour by the king for his foresight and sa gacity in war. He was well versed in Sanskrit and Bengali besides having fluency in archaic Manipuri.

First he adapted two parts of the *Mahabharata* written by Gangadas Sen of Bengal into Manipuri. Then, he took to adapting the *Ramayana* by Krittibas into Manipuri. The period of composition was probably between the 3rd and 5th decade of the 18th century.

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Gopichand Bhargava

—See under Bhargava, Gopi Chand.

Gopichand Tripuraneni (1910 — 1962)

Gopichand, born in 1910, was a reputed Telugu scholar, playwright, novelist and short story writer.

Gopichand Tripuraneni graduated from Guntur, and studied law in Madras. He was for some time the secretary of the Andhra Radical Democratic Party. He entered the Telugu cinema world in Madras in 1939 as a script and dialogue writer, to begin with; he later directed two Telugu films. He also wrote dialogues for a few films. Subsequently, he worked for some time as the Director of Publicity and Information for the Government of Andhra Pradesh.

A reputed scholar, playwright, novelist and short story writer, Gopichand was as versatile as he was prolific. His work is characterised by his quest for identity and truth. His literary career can be divided into two phases: the first phase consisting of numerous short stories and two significant novels, namely, *Parivartana* (1942) and *Asamarthuni jiva yatra* (1945); the second phase consists of a number of novels, short stories, plays and essays. These are *Bharyallone wundi, Desam emayyettu, Abhagini, Gita parayanam Sare kanivvandi, Devuni jivitham, Tandrulu-kodukulu, Pandita Parameswara Shastri vilunama, Dharmasupatri, Irugu-porugu, Patha pagalukotha pagalu, Merupulu marakalu, Sidhilalayam, Chikati gadulu, Yama pasam, Pilla timmera and Premopahatulu*, all of which he published in quick succession between 1945 and 1960. In addition, he also published such philosophical works as *Marxism ante emiti? Socialist udyamam and Post cheyyani wuttaralu.*

Gopichand is a brilliant exponent of the stream of consciousness technique in Telugu fiction. In this regard, he anticipates such writers as R.V. Shastry, G.V. Krishna Rao, Buchi Babu and R.S. Sudarsanam. His fiction, short and long, is a metaphysical metaphor, signifying and symbolising man's perpetual quest for his true identity. In the ultimate analysis, Gopichand's artistic achievement lies in the authenticity of characterisation and integrity of outlook, realised through an extraordinary mastery of the technique of stream-of-consciousness in the whole body of his work. Begining with his radical commitment to rationalism and humanism under the impact of the theories of Darwin, Freud, Marx and Russell, Gopichand's works consistently illustrate his concern for the spirit of man, too, under the influence of Shri

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Aurobindo. Gopichand recognises the inadequacy of rationalism and accepts the validity of a mystical or metaphysical approach to an understanding of life.

Ironically enough, Gopichand's work, like his quest, remains incomplete. For, he died rather prematurely, without completing the autobiographical story that he was engaged in writing at the time of his death.

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Gopinathan Nair, T.N. (1918 —)

T. N. Gopinathan Nair, born in 1918, is a well-known dramatist and journalist of Malayalam literature.

T.N. Gopinathan Nair, popularly known by his initials T. N. is a well-known dramatist. He is the son of Sahitya Panchananan P.K. Narayana Pillai, an eminent scholar, litterateur and jurist. He took his B.A. degree in 1943 from the Arts College, Trivandrum. He started his career as a journalist, became editor of *Malayalarajyam* daily and then of *Malayali* daily, founded the P.K. Memorial Press, and *Sakhi* and *Virakesari*, literary magazines. He later joined the A.I.R.,Trivandrum, as drama producer, and also became the secretary of the reception committee of the Trivandrum Sahitya Parishad Sammelan. His play *Pariksha* (The test) has won the Vikraman Nair award; his screen play. *Anujatti* (Younger sister) won the film fans award.

He has written poetry--*Kalittoni* (Pleasure boat), Short stories - *Malayute male* (The nacklace of Mala), novel Sudha. There are five collections of one-acts plays: *Pinnekkanam* (See you later), *Anacchadanam* (Unveiling), *Swapnamekhala* (Dream land), *Ghatikaram ninnunnu* (The clock runs) and *Putiyanirattu* (New Delhi). But his fame as a writer rests solely on his full length plays. There are eighteen of them, original plays and adaptations included. *Janadrohi* of Ibsen's play of the same name.

Rantum rantum anchu (Two plus two is five), *Aval oru pen anu* (She is a 'he' woman), *Valiyepoyavayyaveli* (Unsought nuisance), *Ammavitu* (Mother's house) and *Vittile velichcham* (The light of the house) are adapted from plays in other languages. The following are his original plays: *Parivarttanam* (Transformation), *Akavum puravum* (Inside and Out), *Pintirippan prasthanam* (Movement backward, 1949), *Pratidhwani* (Echo), *Pukkari* (Flower girl), *Nilavum nilalum* (Moonlight and shadows), *Vidhiye vidhi* (What a fate!), *Nilalkkuttu* (Shadows), *Manam telinnu* (The sky is clear), *Chalanangal* (Stirring), *Pariksha* (Test,1965), and Mrigam (The brute).

He is an accomplished amateur actor. His stage acting has its effect on his plays, all of which have been highly successful on the stage. Some of his plays, for example, Akavum puravum has been staged over five hundred times throughout Kerala and outside. He writes his plays with an eye on their success on the stage.

His dramatic talent is suited essentially to the writing of comedies, though he has handled successfully serious psychological themes. His play, *Pintirippan Prasthanam* (1949) is a satire on the craze for the revival of obsolete native traditions and *Pariksha* (1965) probes the conflict in the mind of a conscientious teacher-examiner who comes out of his test (from the pressure put on him to compromise his integrity) unscathed.

This illustrates how dexterously he can handle the frivolous and the serious. Viewed historically, he may be said to have continued the great comic tradition in Malayalam drama established by C.V. Raman Pillai and nurtured

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by E.V. Krishna Pillai but his own contribution lies in his innovations in plot and characterization which are more realistic, and the blending of the comic and the serious. The daring emphasis he puts on the stage worthiness of plays has since found enthusiastic followers.

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Gorakhanath (12th Century)

Gorakhanath was the founder of Nath cult. He condemned unintelligent worship of gods and goddesses and stood for abolishing differences of caste and creeds.

Awaken Machhinder! Gorakha has come, called forth the disciple Gorakhanath. Gorakha's guru Matsyendranath (popularly Known as Machhiner) had strayed from right path and got involved with a woman in Kadalipattan. Learning of this' moral degradation', Gorakhanath trudged the distance and brought back the guru to the right course. He thus saved his guru from downfall and ruin. Yet Gorakhanath was a man of humility and discipline.

Gorakha had by his austere living risen to be one of the 84 *Vajrayani Siddhas*. But he did not approve of their free life and dissociated himself from them. He liked the stress of the *Naths* on self control and moral life and was converted to the Nath cult by Matsyendranath. He was well aware of the temptations, say of developing powers to perform miracles, attaining nine *nidhis* and 12 *sidhis*, but shunned these as he thought that a yogi should better seek and acquire the immortality of the spirit, drink the voice of the *sabda* and enjoy union with Siva and Sakti. According to the Naths cause and effect-Siva and his Sakti (prowess) are the same. An individual is a part of the *Brahmanda* (universe) which too is assimilated in the individual. Before its origin the Brahmanda was a part of Siva and Sakti formed part of the individual. He can gradually develop control over Ila, *Pingala* and *Sushumna*, arouse the Muladhar Kundalini lying dormant and enter into the *Samadhi* to attain peace and bliss (*Parmananda*).

The goal of life for a Nath yogi is to understand the real self and thereby eternalise the real life. This can be attained through yoga, through *sadhana* which has several stages. The yogi should transcend his lower self by controlling his passions and sex life, vital air and mind. Sex can be controlled by repeating the word given by guru and listening to the inner self. He can control vital air by prolonging the period before the intake of the breath (*kaivalya jnana*). This also gives him control over sexual power.

The mind can be controlled by stopping, negating or emptying out mental activity, added by physical, moral and spiritual contemplation. (This also gives him power to control vital air and sex). This can be done in various ways: *e.g.* contemplation (*tarka*), stopping the going on in it, intellectual and analytical perception (jnana), recitation (*japa*), reversal of normal activities.

Thus controlled, the mind reaches the fourth state *i.e.* state of self transcendence (*unmatti*) and supra-mental i.e. void where the activities of sex, vital air and mind stop functioning. At this stage the at man is in the state of *satchidananda*-truth-consciousness-bliss and is known by several names *e.g. sabda, rasa* (union) *amrit, jyoti* (light). The efforts to reach this state should be in normal manner and gradual. This is *Sahaja-Yoga*.

The final stage of Sahaja-Samadhi (natural trance or inborn equilibrium) or *Turiyatit* (the fourth supramental state) or *atit sunya* (supreme void though not void) is attained when

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the self is absorbed in the self beyond all dualism or the mind sees and resides in the mind or the mental activity (desire) is absorbed in the mind. On reaching this stage the yogi becomes *sama-drishti* and attains *kaivalya moksha*. To put it differently, it is raising the *surta* (attention) through the magnetic aid of sabda, imparted by the teacher and heard within, to unite with and merge itself in *atman*, the Supreme Self.

This is a kind of *Rajayoga* and is also known as *Atma*-Yoga. *Siddhanta*-Yoga. This is open to all classes but requires of them a mental and moral detachment.

Gorakhnath condemned unintelligent worship of gods and goddesses and stood for abolishing differences of caste and creeds. On the other hand be preached simple things such as avoiding excess food, drink and sexual indulgence and if at all to absorbs them to do so in spiritual contemplation and deep meditation. Unlike Sankara, he considered the world as real and preached the enjoyment of life.

Gorakha divides yogis into several classes e.g. novice, initiated and well-versed. The novice enjoys the state of Samadhi, the initiated reaches in close proximity of Brahma, and the well versed becomes pure.

Several legends are associated with Gorakhanath. He came of humble family, but nothing definite of his time and place is known. All that we know is that he lived sometime between the seventh and the twelfth centuries, wandered over long distances including the North-West, Punjab, Uttar Pradesh, Madhya Pradesh, Maharashtra, Bengal, Assam and Nepal and he should have come from one of these places.

The Nath cult was originally atheistic. But later it came under the influence of Saivite asceticism and Tantric-Yoga. The external form of the Naths are: *Mekhala*, *Sringi*, *Kantha*, *Karnamudra*, *Kaupin*, *Pungi*, *Vyaghrambar*, *Khadaun*, *Jholi* and *Kanchhedan*. While asking for alms they play upon *Ektara* and say '*Alakha Niranjana*' and take food after sounding the Pungi.

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Gorhe, Chandrashekhar Shivaram (1871 — 1937)

Chandrashekhar Shivaram Gorhe, born at Nasik in 1871, was an eminent writer of Marathi literature.

Chandrashekhar Shivaram Gorhe was born at Nasik. He used only his first name 'Chandrashekhar' as his pen-name. For completing his high school education he had to move first to Baroda and then to Poona. He failed twice in the final examination, but could successfully compose his first 'kokila' (Cuckoo). It appeared in print in one of the prestigious periodicals of Poona, novelist H.N. Apte's weekly paper Karamanuka (Entertainment). He knew three languages. Marathi, Gujarati and English fairly well, and got an appointment as a clerk at Baroda.

During his posting as a clerk, he came across another literary star of his time, poet 'Datta' i.e. Dattatraya K. Ghate who influenced Chandrashekhar. In Janurary of 1932, his collection of poems, *Chandrika*, was published. Soon after that he became the first Rajakavi (Poet laureate) of Baroda State.

In the poetry of Chandrashekhar, we cone across a strange fusion of the romantic and the classical. Romanticism was then the spirit of the new era. Chandrashekhar was influenced by the poetic spirit of Scott and Wordsworth. Some of his first efforts were directed towards translating Scott's poems into Marathi. The superb Marathi rendering of Scott's poem on partiotism 'Breathes there the man.....'and the free rendering of Scott's *Land of Siras*.....are romantic in spirit. Chandrashekhar's Marathi rendering of the old English folksong Suffolk

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Mirade as 'Kayaho! Chamatkara' exudes the romantic spirit all through.

His original poems about nature's beauty and bounty, like 'Karanje' (The fountain), and personal poems like 'Grihiniche dole' are essentially romantic. Yet the classical influence on him was very dominant. In his more serious poems like 'Kunjakunjana', 'Kavitarati', 'Vasanta Madhava', and others, the classical touch is quite apparent. His long poems 'Rangrao Harshe' and 'Chintopant Udas' based on Milton's L'Allegro and II Penseroso are known for charming tree rendering of the original. His other long poems 'Godagaurav' and 'Somanatha' were very well receive due to their poetic qualities. His other much discussed long poems are 'Ughda gupiti' and 'Kismatpurcha Zamindar'.

His diction is smooth, polished and musical. Chandrashekhar wrote a few elegies which are included in his collection. His elegies 'Yuvaraja viyoga', Datta Viyoga' and 'Madhav Nidhan' written to express his sorrow over the death of prince Fatesimharao, poet 'Datta' and Justice Madhav Govind Ranade repectively are known for their deep pathos.

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Gorur, Ramaswamy Iyengar (1904 —)

Ramaswamy Iyengar Gorur, born in 1904, is an eminent Kannada critic and writer of short stories, novels and travelogue.

Ramaswamy Iyengar Gorur is an eminent Kannada critic and writer of short stories, novels and travelogue. As a young boy of seventeen, Gorur gave up education to join the freedom struggle and went to Ahmedabad, where he joined the Gujarat Vidyapith, Gandhiji inspired him and he worked under the Mahatma and travelled a lot with him.

After he returned to Mysore State, he took to constructive work. He was a journalist for some time and also worked for the promotion of village industries. He was concerned with the Khadi Vastralaya of Bangalore and the All India Village Industries Association. He was jailed in 1942, and again in 1947. His son, Ramachandra, was killed in the police firing in 1942.

After Independence, Gorur continued to work for the upliftment of the villagers. He was nominated to State Legislative Council for two terms. One of his books *Americadalli* Goruru (travelogue) was picked up for Sahitya Akademi Award in 1980.

Holliya chitragalu was the first work of Gorur published in 1932, which contained lovely vignettes of rustic life; the exquisite blending of keen observation, delight in the oddities of human nature, sympathy, tenderness and a sense of the comic and the ridiculous won him popularity.

Since then, in a series of collections, the more important of which are *Bestara Kariya, Shrivaratri, Usubu, Vaiyyari and Kammara Virabhadrachari,* he had brought rustic life into Kannada literature portraying its superstitions, the prevailing casteism, etc. as also the joys, the simplicity, the strength and resilience of that life. He has a fine sense of humour with a lively sympathy for the naive and the eccentric. In this other stories Gorur portrays the hardships of city life and life's little ironies. Gorur has published several collections of sketches, skits and essays. *Bettada maneyalli mattu itara prabandhagalu and Hemavatiya tiradalli mattu itara prabandhagalu* contain serious essays.

While the novel, *Hemavati* (1946) depicts the changes that the modern education has brought about in the village life, Gorur's other novel *Merevanige* (1948) has the distinction of being one of the first novels dealing with the freedom struggle, recapturing the pressures and

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undercurrents of the village life of the pre-Independence era.

Americadalli Goruru narrates vividly and with a fine sense of humour, the experiences of Gorur and his wife in America; he has an onservant eye and a catholic outlook, and above all, he has the courage to laugh at himself.

Gorur has written several biographies and the books of reminiscences the prominent amongst them being a biography of Kasturba (1943) and that of Maulana Abdul Kalam Azad. These and the reminiscences reveal an idealist in him, sensitive to goodness and the spirit of self-sacrifice. He has translated Gandhji and Tolstoy. It is inevitable that this lively student of rural life should be interested in folk arts and literature. He has published collections of folk songs and written and lectured about them. His *Sahitya rashmi* is his only work on poetics and literary criticism. He is a learned man with a catholic taste, and writes for the common reader. In his writings a live concern for sanity and the impact of literature on social life are evident.

Gorur has a unique place in modern Kannada literature. He belongs to the 'navodaya' or Renaissance period. The literature of this period was largely the creation of well-educated urban middle class. Gorur brought to it the toughes of rural life. Then again, he is one of the few writers who has enriched this literature with genuine humour. His humour is always blended with tenderness and a lively appreciation of the unsual and the eccentric. As a Sanskrit scholar, he comes from the masses, understands them and cares of them. He is not a sophisticated writer consciously concerned with the technique, but the seeming artlessness and looseness of his best stories conceal a complex presentation of stresses and conflicts.

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Gosain, Lakshminath Lakshmipath (1787 — 1872)

Lakshminatha Lakshmipath Gosain, born at Parasarma in the district of Bhagalpur in 1787, was eminent Maithili saint poet.

Lakshminatha Lakshmipath Gosain was born in a Maithila Brahmin family of village Parasarma in the district of Bhagalpur. His father's name was Baccha Jha. From his childhood, he was interested in yogic exercises. He studied under Ratta Jha. Having mastered the vedanta philosophy he showed his linking for the life of a saint. In order to make him attached to worldly life, he was married soon after. But he could not be tied down to the life of an ordinary householder. He left home for Shiva's famous shrine at Singheshwarasthan. He travelled to various other religious shrines in Mithila and Nepal.

Eventually, he became a disciple of guru Lambanathaswami of the Terai, and under his direction took a course of penance for nine years. On the completion of this course he was sent back by his guru to the world. He settled in village Benagam for the rest of his life, where even today his cottage exists and is a source of inspiration to all his disciples. Among his disciple was one 'John Sahib', a Christian, who published the hymns written and popularised by the Master.

Lakshminatha came back to this world to propagate the love of God. He used 'Lakshmipati' as his pen name in the Bhanitas of his hymns. He wrote them both in Maithili and Hindi. The hymns are mostly devoted to the life of Radha, Krishna and Shiva. They are of all types, 'tirahuti', 'prati', 'vishnupada' and 'maheshavani'. Vishnupadas known as 'Lakshmipati' vishnupad's are certainly his best

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works, the love songs are actually devotional in spirit in the vaishnava style. The following are his important works: *Srikrishnaratnavali, Krishnagitavali, Bhatattva-bodha, Prashnottari* (the last two being translations of Shankaracharya's Sanskrit works), *Guru Pachisi, Aksharachautisa*, etc.

Lakshminatha's collected works are yet to be published but as a poet of Maithili he has greater poetic power than Sahebaramadasa and other contemporary saintpoets. Stories of Lakshminatha's miracle are popular in the rural areas but nobody has taken the trouble of putting them down in a book form. A full-scale biography is said to have been written by Chhedi Jha but it is as yet unpublished.

A Lakshminatha Commemoration Committee has been organising annual festival in Lakshminatha's honour and a small literature on him has also been published.

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Goswami, Chuni (1938 —)

Chuni Goswami, born in Calcutta in 1938, had the distinction of leading the Indian team in international football at a relatively young age and winning for the country gold and silver medals in Asian Games and that for the first and the last time.

The renowned inside forward of the historic Mohun Began Athletic Club, Subimal Goswami popularly known as Chuni Goswami, who had the distinction of leading the Indian team in international football at a relatively young age and winning for the country gold and silver medals in Asian Games and that for the first and the last time so far, was born in an orthodox Hindu Brahmin family on 15 January, 1938. The second son of late Pramathanath Goswami and Shrimati Nanibala Debi, Chuni had his school education at Tirthapati Institution in South Calcutta and at Asutosh College from where he graduated in Science in 1957. The family, originally from Mymen Singh District (now in Bangladesh), settled in Calcutta in the 1930s, where Pramathanath, an officer of the Eastern Railways, was posted in that city. It was in his father's Central Government Officers' quarters in Calcutta that Chuni grew up with his four brothers.

Though, a football-addict from his school days, Chuni did not neglect either his studies or his career. After his graduation while still a student in the Calcutta University Law College, Chuni got an appointment as a junior officer in the India Aluminium Co. Ltd. But for better prospects, he competed in the Probationary Bank Officers' Examination and joined the State Bank of India in 1961. Then passing the examination of the Institute of Bankers and further qualifying himself with senior management training at Hyderabad, Chuni Goswami gradually rose to the position of a senior management officer of the State Bank of India. At the age of 44, Chuni Goswami is the chief Manager of the Netaji Subhas Road branch of this Bank.

Chuni's football life began like that of other boys, in a local park. A fair-looking boy with large eyes, sharp nose, broad forehead and thick hair, slim and swift-footed, but a little frail for the rigours of football, Chuni while playing with his school-friends and local boys in the Deshpriya Park grounds, was spotted by that undisputed maker of footbalers, the great Balaidas Chatterjee, the onetime redoubtable centre-half of Mohun Bagan. B.D. as Balaidas was popularly called, found in Chuni the seeds of a true footballer. What marked the teenager was his fundamental brain-work applied to a game which in many quarters is still believed to be a matter of muscle only. The wonderful footwork of the boy, his capacity to go ahead by-passing a host of opponents completely deceiving them by his serpentine movements the perfectly cool and balanced mood and sort of

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apparently effortless case in controlling the ball and running with it towards the objective, impressed the veteran B.D. He lost no time in approaching his father for permission to take him under his wing and make him a footballer for his own tea, Mohun Bagan. Chuni was then only fourteen.

So began a period of training, the budding footballer gradually blossomed forth into a many petalled flower. Chuni captained the team and won many trophies for the school as well as for himself. In all local competitions, he was the school cynosure of all eyes. When he came to college his reputation further spread. He was the captain of his college team.

In the mean time, he had started playing for second eleven of the Mohun Bagan Athletic Club. The boy was showing more and more promise. At last a day came, rather suddenly, when the Club Assistant General Secretary's (U. Kumar) car arrived at his door to pick him up, without notice, to play as a substitute for the Club's regular inside left in a Senior Division League match against Eastern Railway. The shy and lanky boy responded to the call and appeared before a vast crowd with wonder in his eyes, tremor in his feet, but faith in his heart.

The game was barely eleven minutes old when a deafening roar announced a goal and it came from the newcomer. Chuni Goswami of Mohun Bagan began his triumphant march on that day, in 1954. Not only did Mohun Bagan win that match, thanks to Chuni's opening goal, the club won the league as well.

Originally an inside right, Chuni shifted to the left without any difficulty. The club found in him a rising and dependable player. Under the watchful eyes of his seniors of the club young Chuni soon rose to brilliance and earned the applause of the press and the public. For years together, he gave a sparkling display of his talent, always playing the game in proper spirit. In victory and defeat, he maintained his balance and thereby added to the reputation of his own club.

Chuni Goswami was the football captain of Mohun Bagan from 1960 to 1964. Under his captaincy Mohun Bagan won all major football trophies, including the I.F.A. Shield and Rovers Cup and Durand Cup, the last one for six years, three years in succession (1963-65). Wholeheartedly loyal to the club and proud of its heritage, Chuni, who never left Mohun Bagan, is a rare instance of 'one player, one club'.

Chuni led India in official and unofficial international football matches at home and abroad between 1962 and 1964, playing a total of about eighty matches. He represented India in the Asian Games in Tokyo, 1958, Olympic Football in Rome, 1960, led the Indian football team in Kenya, Uganda, Tanganayka in 1961 and in the pre-Olympic matches against Israel and Iran in 1964. He played international football for his country for twelve years (1955 to 1966).

Under his captaincy India won Gold Medal in the Asian Games at Jakarta in 1962 and Silver Medals in the Asian Cup Tournament held in Israel in 1963, and also in the Merdeka Tournament in Kuala Lampur in 1964. This certainly is a record.

But if football is Chuni's first love, cricket too had a share of his sporting affection. A regular cricket player since his school days, the promising boy was watched by the famous cricket coach Mr. Wensley and selected to play for Bengal School XI against Bihar and Bombay schools in 1952. As a college student, he captained the Calcutta University Cricket team in the Rohinton Baria Cricket Tournament in 1957.

In 1971 he captained the West Bengal team in the Ranji Trophy Tournament. He was a member of the State team for the period 1962-1972. He also represented the East Zone in Duleep Trophy in 1966-71. His crowning achievement in cricket came in 1966 when playing for the combined zone (East and Central) against the touring West Indies he helped its vic-

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tory against that world famous cricket team by taking eight wickets for seventy-eight runs.

No wonder honours came to him from all quarters. Numerous sporting and cultural organisations honoured him in their respective functions. The Government of India gave him the "Arjuna Award", the highest for a sportsman, in 1963. He was a member of the All India Council of Sports during 1968—1970 and once more he has been so honoured in 1982. Chuni Goswami is the first Bengal player to be given this distinction.

Because of his expert knowledge of the game and his long and varied experience, Chuni Goswami is now frequently invited to write in the sports columns of leading newspapers and journals. Recently, he has published a memoir of his sporting life, *Khelte Khelte.*

Married to Sm. Basanti (Nee Roy) in 1964, Chuni Goswami now proud father of Sudipta, his only son, a St. Lawrence School boy, lives at their family residence at Jodhpur Park in South Calcutta. With his recent experience of 1982 World Soccer in Spain, Chuni Goswami is now expected to be a mentor for the future footballers of the country.

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Hareswar, born in Assam in 1918, was one of the leading freedom fighters and politicians. He was also an activist of the Trade Union movement and associated himself in welfare works for the working class people.

Hareswar, came of the well-known Goswami family in Assam, was born on 17 February, 1918. His forefathers originally belonged to Kanauj and in Assam were followers of Damador Dev who worked as a religious preacher under the guidance of Sri Sankar Dev, the great Vaisnava reformer. Initially, the family settled at Nahira, a rural area. 45 kilometre from Gauhati in south Kamrup, where it founded a *satra* or a monastery. Later, his grandfather came to Gauhati and permanently settled here though the *satra* was retained in Nahira. Hareswar Goswami was the second among the six sons of Kumudeswar Goswami who was a landlord and a leading citizen of Gauhati town.

After completion of his primary education in a local school of the town Hareswar was admitted to the Government Collegiate High School, Gauhati, but he had to leave it in 1930 in protest against a circular issued by the Assam Government's Director of Instruction, Mr. Cunningham, in May, 1930, directing the guardians and pupils of all the schools in the province to give a written undertaking not to participate in any political activities in view of the Civil Disobedience Movement launched by Gandhiji.

Aged only thirteen years, Hareswar as well as his father, who was a Congressman, refused to sign the objectionable circular. Though in his teens, Hareswar joined the freedom movement in 1930 and suffered imprisonment for six weeks for picketing before excise shops. On release he resumed his studies in Kamrup Academy, the first national school in Assam from where he passed with credit the Matriculation examination of Calcutta University in 1933. He graduated from Cotton College in 1937 with Honours in economics. That very year he left for the United Kingdom and joined St. Catherine's College, Cambridge, from where he secured Tripos in Economics in 1939. In Lincoln's Inn of London he qualified as a Barrister securing the Buchanan Prize for his proficiency in Law. He also prepared for the I.C.S. examination but before he could appear in its final examination he had to return home on the insistence of his parents that he should stay no longer in England in view of the outbreak of the Second World War. So, he came back to Gauhati in 1941.

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Imbued by patriotism from his boyhood, Hareswar Goswami threw himself into the freedom movement in which he was already involved as a school student. As a result he suffered a total imprisonment of eleven months and two weeks on several occasions between 1930 and 1941 when he was first home-interned and later externed in the wake of the Quit India Movement of 1942. During the 1942 movement he was mostly engaged in underground activities at the behest of Jayprakash Narayan. For two years he was detained as a security prisoner. While in Calcutta as an externee, Goswami worked for a short stint as a lecturer in Bangabasi College.

Goswami returned to his home town from Calcutta in 1946 and resumed his political activities as a member of the Assam Pradesh Congress till 1948. However, due to his differences with Congressmen in Assam on certain programmes he left the Congress and joined the Socialist Party of India formed by the Ashok Mehta group. In fact, Hareswar Goswami was the founder-Chairman of the Assam unit of this party till 1967 when he returned to the Congress fold.

The parliamentary career of Hareswar Goswami commenced with a bid for membership of the Assam Legislature in 1950 when he unsuccessfully contested as a Socialist Party candidate the Gauhati seat rendered vacant due to sudden death of Gopinath Bardoloi. His defeat did not despair him and he continued to work for his party. In the first General Election of 1952, he was returned to the Assam Assembly as a nominee of the Socialist Party and this came to him as a morale booster. Though a legislator of thirty-nine years of age, he was elected Leader of the Opposition in the House. In the next General Election in 1957, he was re-elected to the Assembly from the same constituency viz. the Rampur constituency in south Kamrup, as a candidate of the Socialist Party as in the previous poll and retained the office of the Opposition Leader. However, in the 1962 General Election, he was defeated by the Congress candidate in his old constituency. This brought in him a qualitative change in his political career, it also provided him an opportunity to devote his time to legal profession in which he as an advocate in Gauhati High Court achieved remarkable success within a few years. Having rejoined the Congress in the 1967, Goswami sought election as a Congress candidate in 1967 election from the same constituency to the State Assembly from which he was elected for two terms earlier. He won the 1967 election with a thumping majority. He was, however, not included in the Cabinet by B.P. Chaliha but was elected unanimously as a Congress nominee to the office of the Speaker. In his capacity as the Presiding Officer he discharged his responsibilities with much distinction. But a promising parliamentary career was cut short on 10 May, 1968 by his premature death due to heart attack.

Though deeply involved in organisational activities, first, in the Socialist Party of India and later in the Krishak Praja Socialist Party and thereafter in the Congress, Hareswar Goswami was an activist of the Trade Union movement and associated himself in welfare works for the working class people. With his impressive personality and debating skill Goswami was known for his faith in a class-less and casteless society, notwithstanding his birth in a family with a background of orthodoxy. His progressive views on political and economic affairs endeared him to the younger section of the people. Goswami's active participation in movements for a refinery in Assam and for Assamese as the official language of the State, and for shifting Assam's capital from Shillong to the plains earned him wide popularity; indeed, he was a leading public figure in Assam for over a decade.

He married Satyabati Goswami (Baruah) of Jorhat who was elected to the Assam Assembly as a Congress candidate in 1972 from the Chayagaon constituency, the erstwhile Rampur seat, which her husband had represented for eleven years. Goswami died on 10 May, 1968 leaving behind wife, two sons and a daughter.

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Goswami, Hemchandra (1872 — 1928)

Hemchandra Goswami was a first rate intellectual of the 19th century who worked for the revival of Assamese literature and arts.

Hemchandra began his literary career as a poet. His poetry reveals a modern outlook and a development of the romantic ideal looking forward to love and beauty. His poems published in different magazines were collected into a single volume *Phular chaki* (Garland of flowers) in the year 1907. Hemchandra could well wield his pen in writing both love and nature lyrics. But he excels in depicting love and his most remarkable love poem is 'Priyatamar chithi' (The letter from a beloved). The poem is written in sonnet form and it is the first sonnet in Assamese poetry. As a sonnet 'Priyatamar chithi' follows the rhyming sequence of the original Italian type.

The greatest merit of Hemhandra lies in the fact that he innovated a distinctive Assamese diction for his poetry. His 'Priyatamar chithi' describes the feeling of the poet dancing with joy on receiving a letter from his beloved. The poet smells and kisses the letter incessantly but still his passion for caressing the latter grows more and more intense.

Hemchandra took much interest in the recovery, editing and publication of the inscriptions of ancient Assam and the manuscripts of old Assamese literature. He collected a *Descriptive Catalogue of Assamese Manuscripts* which was published by the Calcutta University (1933). A comprehensive collection of *Typical Selections from Assamese Literature* (1938) was compiled in seven volumes by him, which too was published by the University of Calcutta under the patronage of Sir Ashutosh Mukherjee. He edited the *Purani Asam buranji* (Ancient history of Assam) and the *Katha-gita* (The Gita in prose done by Bhattadeva).

Hemchandra brought to light many hidden and forgotten elements of Assam's history and literature. He travelled extensively throughout the state in search of old Assamese manuscripts. He had a rare passion for development of Assamese literature. With his initiative the major lexical work of Hemchandra Barooah, the *Hemkosh* came to be printed. His love for Assamese language and literature was much appreciated by the then British officer, like P.R.T. Gurdon and E.A. Gait. He is one of the pioneers of the Assamese Language Improvement Society; he actively participated in the editing and publication of *Jonaki.*

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Goswami, Jaindranath (1918 —)

Jaindranath Goswami, born in the Nepali Sattra in Jorhat district in 1918, is an eminent Assamese literateur and an educationist.

Jaindranath Goswami is a literateur and an educationist. He was born in the Nepali Sattra in Jorhat district of upper Assam. An M.A. of Calcutta University (1950), Goswami served in

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different departments. Finally, he joined the Jagannath Baruah College, Jorhat, one of the pioneer institutions of higher education, in 1962.

Goswami wrote a good number of books on various subjects in the early sixties. But his Asamiya sahityar *chamu* buranji (A short history of Assamese literature, 1957) was sufficient to establish him as a writer. His *Shiksha manobijnanar abhas* (Hints on educational psychology, 1959) is a testimony to his proficiency as an educationist. He has vividly described the life and activities of *Lakshminath Bezbaruah*, one of the architects of modern Assamese literature, in his *Sahityarathi Lakshminath Bezbaruah*, (1968).

Goswami has written several books on vernacular education and biographies as well. Moreover, he has contributed a few titles to children's literature also, a branch which is less developed in Assamese .*Anandaram Dhekial Phukan* (1959), L.N.Bazbaruah's *Mor jivan sowaran* (Memories of my life, 1961) and *Bezbaruar prabandha bachani* (Selected essays of Bezbaruah, 1968) are some titles which highlight the qualities of Goswami as an editor and compiler. Having associated himself with Assam Sahitya Sabha right from 1953, he has done a lot in respect of its organisational side.

Owing to his manifold contributions to Assamese literature and also his dedicated service to Assam Sahitya Sabha, Goswami was elected president for the forty seventh annual session held at Raha in Nowgong district in March, 1980, the highest literary honour that the people of the state can bestow upon a person.

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Goswami, Jiva (1511 — 1596)

Jiva Goswami, born in 1511, was an eminent vaishnavite thinkers. He accommodates the truth of the non-dualist tradition of Hinduism.

In sixteenth century Bengal the ecstatic mystic Caitanya (1486-1533) inspired a revival of Vaishnava devotion to Krishna as represented in his sportful play with the cowherd girls of Vrindavana. The primary divinely revealed scripture was the *Bhagavata Purana*, which teaches the path of mystical love for God and describes Krishna's sports (playful activity). Caitanya was neither a theologian nor a philosopher, and he left only one short verse in writing. He did, however, found at Vrindavana a lineage of theologians called the six Gosvamins: Rupa, Sanata, Raghunatha Bhatta, Raghunatha Dasa, Gopala Bhatta, and Jiva Gosvamin.

This group's prolific literary activity, in genre primarily commentary on the *Bhagavata Purana*. Provided Caitanya's movement with a firm theological and philosophical base. Of these Gosvamins the two most significant thinkers are Rupa Gosvamin and Jiva Gosvamin, Rupa's nephew, whose genius, built on the accomplishments of his uncle. Produced one of the great theological syntheses of India.

God or the Ultimate Reality may be apprehended in three ways. First, as *Brahman*, the Absolute Realty is understood non-dualistically as without qualities, powers, or sport. This is the way that the followers of the path of Vedantic knowledge know God. Here, Jiva accommodates the truth of the non-dualist tradition

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of Hinduism. The second way that God is apprehended is as the Supreme Soul (*Paramatman*) that creates the world and is the inner controller of nature and of souls.

This aspect of God is immanent to all other created reality. Here again Jiva accommodates the truth of the difference-in-identity (*bhedabheda*) tradition of Hinduism. Third, the lover of God (*bhakta*) mystically apprehends God (*Bhagavan*) in god's own sports, qualities and powers.

The way of love for God (*bhakti*) reveals Jiva Gosvamin's connection to the great theistic and devotional turn that Hinduism made in the medieval period from 1200 to 1700. This theistic dimension of Absolute Reality is God as God truly exists in God's own being, fully personal as Krishna and completely lovable. Thus the inner life of God has an intrinsically human form. This last dimension reveals Jiva Gosvamin's theological genius since Krishna, if truly the Absolute Reality, is no conceivable without his environment and without his companions as described in the narratives of the *Bhagavata Purana*. These he incorporated into his conception of God.

According to the *Bhagavata Purana*, Krishna lived in Vrindavana, Mathura, and Dvarika, places known to be in India. If Krishna is God as absolutely conceived, then these well-known places are present to Krishna precisely as intrinsic qualities of God's inner life. So too the many persons whom Krishna encountered in the stories had in the *Bhagavata Purana* must be intrinsic qualities of God's inner life.

Jiva Gosvamin Conceives of these place and persons as the self-differentiations of God, as displays of the inner power of God's qualities within God's own inner being to God's own inner eye. The qualities are related to God as a power is one with the possessor of the power. Thus, the places and persons associated with Krishna have a transcendental and divine reality as expressions of the inner expressive power of Krishna. This inner power constitutes the heavenly world, it illuminates this heavenly world and makes it conscious; and it displays in all its inner differentiations the divine bliss. For jiva, anthropomorphism is transformed into theomorphism.

Krishna also has an external expressive power that is creative of the world of unconscious material nature. This power creates, evolves, and sustains the material world out of Krishna's own being. A further power of Krishna eternally expresses itself in the plural world of sentient souls or spirits. This power and the souls created by it bridge the distance between God's intrinsic inner life and the uncounscious material world exterior to God. The three levels of God's own immanent being, of the unconscious material world, and of the plural world of spirits are thus mutually reflective of God's absolute being.

Krishna is not a simple avatar as traditionally conceived, that is, a manifestation of God among humans. Krishna's appearance is not so much a "manifestation" of God as it is God's very being. Indeed, Krishna does appear at a certain time in history in the earthly Vrindavana, but that place is identical with the heavenly Vrindavana. Krishna's appearance or incarnation at a certain time is, however, due to the unveiling of what was actually there all the time and of what could have been seen at any time by a true lover of God, Krishna unveils his transcendental eternally existent forms for the purpose of showing the individual souls his own inner beauty and splendor, so that they might respond with *bhakti*, that, with love for God.

Nonetheless, individual souls are as essentially distinct from God as sparks are to a fire. They are eternally pure spirits who may temporarily be connected to unconscious nature through a material body. The material body obscures the soul's ability to see Krishna. In his description of the evolution of the material world Jiva basically follows the outline of the school of Sankhya with the qualification that Promordial Matter (*prakriti*) is not dualistically distinct from God but instead is the eternal

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manifestation of the creative power of God. There is thus a consistent motif of God's condescension in Jiva's presentation of the universe, both material and conscious, as reflective and revelatory of God's very being. God's own life as it were has no meaning apart from its expression and culmination in a life that is in form human. Or perhaps, it can be said that what in form seems to be human is truly divine.

The highest good for human beings is to love God, that is, to be integrated by means of mystical love into the inner life of God. The means to achieve this loving integration is love itself. Jiva encourages the traditional and orthodox practice of *dharma*, the enjoined religious observances of the Vedas. Yet, it has no meaning except as a preparation for bhakti. So too the traditional path of knowledge (*jnana*) has significance only as a preparation for *bhakti*.

Bhakti as a means consists in the discovery that God's beauty is attractive, that is, lovable. *Bhakti* as an end is an emotional passionate love for God. Liberation consists of loving God. Love for God is not love in a disinterested or altruistic sense, but in the sense of emotional affection. *Bhakti* as a means has several stages of development since it cannot be commanded into being at will. Thus, first one must hear about the exploits of Krishna, sing about them, and remember them. To krishna the devotee must offer respect, greetings, and service. Krishna must be served as a master, served as friend, and finally completely surrendered to.

When these means are accomplished, one is ready for *Raganuga bhakti*, passion-souled devotion, the imaginative identification with one of the companions of Krishna described in the narratives of the *Bhagavata Purana*. Here one is taught to enter into the story itself of Krishna. This practice occasions the arising of the emotion of love for Krishna whereby the devotee completely trusts Krishna, sings of his name, and longs to live in the cities where he lived. When the love has achieved a level where the emotion in completely spontaneous and is completely fixed on Krishna, it is love (*prema*), the highest form of mystical love for Krishna.

According to Jiva, *prema* is characterized by *rasa*, the aesthetic emotional ecstasy of participative delight in the inner beauty of Krishna the affective transfiguration of all finite sensibility onto a transcendental level of the finite into the infinite. There are five *rasas*: quietude, surrender to God as a servant, surrender to God as a friend, surrender to God as a son, and surrender to God as a beloved maiden surrenders to her lover. This last is exemplified in the tenth canto of the *Bhagavata Purana* in the cowherdesses' erotic love for Krishna.

The cowherdesses love Krishna for his own sake and seek for nothing other than his pleasure. They dance with him in an eternal *rasalila* (passion play). This is the highest summit of the soul's complete unconditional surrender to God, lost in the erotic emotion of ecstatic love. This love is the highest good of human beings, higher even than liberation from the cycle of death and rebirth.

His metaphysics is one of accuracy *abhedabheda*, incomprehensible difference in identity. The inherent relationship between conscious souls and the material world, and between both and God, is that they are both different and identical. This relationship is like that between cause and effect, whole and part, possessor of power and power. The relationship is one of simultaneous difference and non-difference. Such a relationship, of course, is incomprehensible since it is a relation neither of difference nor or non-difference, but of both. But, according to Jiva, it is a fact that cannot be denied, but is utterly necessary to understand how God could be one and a community at the same time. The incomprehensibility is affirmed on the authority of the sacred scripture. He, thus, theologically guarantees the simultaneous transcendence and immanence of God.

Jiva Gosvamin is not afraid of any contradiction because the contradiction would only

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be apparent. The incomprehensible and supralogical power of God explains the apparent contradiction of the infinite being manifest in the finite, the unlimited in the limited.

God cannot be judged on the human principle of contradiction. Contradiction is subsumed in the revealed excellence of God's attractive beauty. The appearance of duality is not due to ignorance, as in *Advaita Vedanta*, but instead is due to the transcendent creative power of God. Those who are pure of heart can see the whole world for what it is: the expressed nature of God, revealing God as God really is.

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Goswami, Jnanendra Prasad (1903—1947)

Jnanendra Prasad Goswami, born in Vishnupur in 1903, was the man who made a full attempt to present Bengali songs based on pure *ragas* of Hindusthani classical music.

He was born in 1903 in the famous land of music—Vishnupur, West Bengal. There were a good number of accomplished classical music artists in those days in Bengal, still Jnanendra Goswami, born with his melodious voice was in the top position in the field of Bengali songs. He was the son of famous singer and *Esraj* player Bipin Chandra Goswami. Radhika Prasad Goswami, who was in the top most position in Dhrupad style of singing in Bengal, had trained Jnanendra Goswami with his fullest care for which Goswami had no difficulties to occupy, in due course, the place of his uncle Radhika Goswami. He could sing Dhrupad, Kheyal in such a manner that he won special admiration from the music lovers of Bengal.

Though, he had innovated his own style of singing with deep study still he was never devoid of his own Vishnupuri style of singing. He dedicated himself to the cause of music. While receiving his full course of training on the Hindusthani classical music, he showed himself as a brilliant expert in blending music. His improvisation was always very much interesting, full to tilt and cadence. He was, no doubt, a very good Dhrupad singer but he could also sing Kheyals based on Bengali lyrics and resplendent with aesthetic excellence. His demonstration of Bengali songs had an air of special brightness. His Bengali songs bore the impress of classical style of Hindusthani music prevalent in India and always very much appreciated by the listeners.

This classical type of Bengali songs first introduced by Lalchand Bural whose records were first sponsored by the Gramophone Company of India Ltd. and sold like hot cakes. Then Aghore Chakrabraty, Radhika Prasad Goswami, Gopeswar Banerjee, Ram Prosanna Banerjee, and others had introduced this style of Bengali songs in a pure classical form. Lately this style had become very much popular among the musicians and the music listeners. Jnanendra Prasad made this style alive in his time.

Goswami was not in favour of performing obscure ragas. His recorded Bengali songs based on Bagesree, Darbari-Kanada, Chayanat, Jaunpuri, Bhairabi, Bahar, Basant, etc. were superb performances. He could not tolerate any disturbances or challenge by the accompanists at the time of his demonstration.

Some times, he used to explain his music in the midst of his recital. He always maintained

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the methodical *Ragalap,* but his permutation and combinations were very much attractive, which created immediately a congenial atmosphere. He never carried his performances in a manner that might bore the listeners. His character was joyous, amiable and enchanting.

He was originally from the famous Vishnupur Gharana style of music but he had never confined himself to a single style of singing. He contacted different types of experts on music and finally he became the disciple of Ustad Faiyaj Khan. He also received training in music from Pandit Vishnu Digamber Paluskar. This helped him largely to become an accomplished musician. He presented Bengali lyrics in pure form of Kheyal style and its was very much neat, lively and beautiful. He left us in 1947 after leading an active life and his achievements would surely be remembered by future generations.

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Goswami, Kedarnath (1901—1965)

Kedarnath Goswami, born at Jakhala-bandha in Nowgong district in 1901, was an eminent freedom fighter, social reformer, and leading journalist of his time.

Kedarnath Goswami was born in 1901 in the village of Jakhalabandha in the District of Nowgong in Assam. His father Brahmananda Goswami, who belonged to a highly respectable Brahmin preceptor (*Guru*) class, was an employee in the Sheristadar's office at Nowgong. His uncle Ghanakanta Goswami was a Headmaster; Shrimati Kamala Ray who retired as the Principle of the Cotton College, Gauhati, and Justice P.K. Goswami, the Chief Justice of the Assam and Nagaland High Court, were related to him.

After passing the Matriculation examination Kedarnath had only a little College education. But in the academic circle he was respected because he had a thorough knowledge in Hindi, English, Arabic, Persian and Urdu. He read the Hindu scriptures, the Koran and the Bible. He also read Marx and Engels and other Socialist writers who later in life influenced him and drew him to the working class movement.

Tall and handsome in appearance, he was personally very attractive. He was a good speaker and could influence his listeners effectively. He was a bachelor all his life. Sober and honest, he used to lead the life of an ascetic. He cooked his own food and did all his work without depending on others.

In 1921, he joined the Non-Cooperation Movement and till 1938, he supported the National Congress. He left Nowgong and went to Dibrugarh which formed the main centre of his activities for the rest of his life and where at one time he was the President of the District Congress Committee.

Although an orthodox Brahmin by caste, he was liberal in his views. He did not support the caste-system and untouchability; opposed the *purdah* system and pleaded for the emancipation of women. He had a broad outlook and encouraged social reforms.

From 1930 to 1939, he was the Editor of *the Assam Times,* founded by Radha Nath Chengkakati of Dibrugarh. The European Tea Planters who first supported this paper withdrew their support when Kedarnath began to write

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against them. He organised the 'Krishak Barua panchayet' in 1939 and was its Founder-President. He became the Editor of *the Panchayet*, a weekly published from Gauhati till 1941.

He wrote numbers articles and leaflets in support of the peasants and workers against their exploiters and gradually drifted towards Trade Unionism. Under his able guidance the working class movement in Upper Assam became an active force. During this period he came in contact with some members of the Revolutionary Communist Party of India and became an active member of the R.C.P.I. (1938-65).

Financially, Kedarnath remained a poor man all his life and had to work hard. Towards the end of his life he was interned in Goalpara when he contacted Tuberculosis. *The Assam Tribune* raise a fund for his treatment. He died in extreme misery in 1965.

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Goswami, Kishorilal (1865 — 1932)

Kishorilal Goswami, born in 1865, was a versatile and prolific Hindi writer, poet, novelist and journalist.

Kishorilal Goswami (Hindi) was a versatile and prolific Hindi writer of Varanasi. He wrote poems, shorts stories, novels and plays and edited magazines. His literary reputation, however, rests mainly on his popular fiction: 65 novels and three collections of short stories. He was the first in Hindi literature to write original short stories, historical romances and realistic novels. He also wrote crime fiction and detective romances in the manner of celebrated novelist Devkinandan Khatri.

The world he created in his fiction was a world of love and uninhibited sexual fantasy seeking wish-fulfilment. His historical romances create an atmosphere of the fedual world with its palaces and harems, sexual adventures and intrigues, magical devices and mysterious tunnels, enchanted caves and intricate libyrinths. His plots are dramatic and well constructed, the emphasis falling on marvellous deeds and surprising events rather than on psychological development of characters.

He often took liberty with historical facts and resorted to anachronisms to suit his thematic design. Uninhibited sexuality and love characterize his realistic novels. They have a plausible middle and lower class social setting, and they depict the evils of devadasi system and prostitution, expose the educated Indian's tendency to swell the number of the unemployed by seeking white collar jobs only, satirize the superstitions of astrology, or portray the economic hardships of the poor.

Of his plays, *Chaupat Chapet* is a skit on deceitful women and men who are moral rakes and sexually depraved and *Mayank manjari* is a five-act erotic play. He was on the first editorial board of the magazine *Saraswati* an edited *Upanyas*, in which most of his novels were published. *Balaprabhakar chandrika* (1904), *Indumati* (1906), and *Gulbahar* (1906) are collections of his short stories, which combine detective element with romance.

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Goswami, Krinshakamal (1810 — 1888)

Krishnakamal Goswami, born in Bhajanghat in 1810, was an excellent Bengali singer of Vaishnava songs.

Krishnakamal Goswami (Bengali), a renowned name in the realm of yatra (opera) and Vaishnava songs and lyrics, was an excellent singer. He was born in Bhajanghat, near Nabadwip of a respectable Vaidya family. His father was Muralidhar Goswami, and mother Yamuna Devi. His predecessors Sadashiva Kaviraj, Purushottam and Kanu Thakur were followers and attendants of Nityananda Mahaprabhu.

In his boyhood, he visited Vrindaban, Mathura and Dacca, with his father who was a family preceptor. He got his lessons on *Mugdhabodh* and music from his father. At the tender age of fourteen, he lost his father, when he was staying with him at Malakartola, near Dacca. The bereaved son came back to Bhajanghat, and after performing the funeral rites of his father, he, along with his eldest step-brother, Ramkamal, started visiting the homes of his father's disciples in Dacca and Faridpur, for collecting the preceptor's fee. The money collected from the disciples made his pecuniary condition a bit stable, and he went to Nabadwip for the furtherance of his education. After three years, he returned to Bhajanghat. Depending on the dole and shelter offered by the disciples, he started moving again from place to place, now in Calcutta, now in Jessore, now in Dacca.

In these places he attained much popularity for his sonorous recital of the *Bhagavata* and for his clarity in explaining the scriptures. Ultimately, he concentrated his activities in Dacca, where he composed his operas on Radhakrishna and episode of the *Ramayana* , and devotional songs and lyrics. The first two successful operas were *Svapnavilas* and *Dibyanmad* (Popularly known as *Rai-unmadini*). These writings attracted the attention of many for their depth and devotion.

In London, Nishikanta Chattopadhyaya, in his lecture on popular dramas of Bengal referred to these two popular operas. His third opera entitled *Bichitravilas* was gorgeously staged before the inhabitants of Kundagram, near Dacca, with much enthusiasm. The last two operas, he composed were *Bharat-milan* and *Gandharva-milan*. The sad tunes of his operas touched the hearts of the poectators. In his operas, the dialogue is mainly based on songs, tuned to the compositions of Indian classical music.

His use of prose makes for his excellence as a writer of lucid colloquial Bengali. His *Dibyonmad* is mainly based on songs. His *Bharat-milan* is just the reverse, where prose dialogue reigns supreme, and in this dramatic composition he touches the border of a modern play by introducing acts and scenes. The theme of the play is the union of Ramachandra and Bharat at Chitrakut. Among the devotional songs and lyrics of Krishnakamal, *Srikrishner, gostholila, Kaliya daman*, and *Nimaisanyas* became very popular. In these compositions the

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rtythmic patterns are somewhat varied. A short while before his death, Krishnakamal left Dacca and came to Bhajanghat. He died at Chinsurah, in his daughter's residence.

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Goswami, Mamani Raisom (1943 —)

Mamani Goswami, born in Gauhati in 1943, was prominent Assamese writer. Her writing is marked by a vigorous style, bold treatment and insight into social tensions.

Mamani Raisom Goswami (Assamese) was born in Gauhati, Assam. After having done her M.A. in Assamese from Gauhati University, she earned her doctorate on *A comparative study of the Ramayana of Madhav Kandali and Goswami Tulsidas* in 1973. She has been teaching Assamese in the Department of Modern Indian Languages of Delhi University since 1970. She has by now published four well-known novels and two collections of short stories.

Quite a few of her short stories have been translated into various Indian languages and English. One of her novels has also been recently translated into English. She has published research papers in some of the learned journals of India. She has, additionally, introduced Premchand to Assamese readers by translating some of his short stories into Assamese.

Her writing is marked by a vigorous style, bold treatment and insight into social tensions. Her most well-known novel *Mamare dhara tarowal* is a representative work of her gripping style. She received the Sahitya Akademi award on this novel in 1982.

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Goswami, Om (1948 —)

Om Goswami, born in Jammu in 1948, is one of the most distinguished and popular Dogri short story writers.

Om Goswami is one of the most distinguished and popular Dogri short story writers of today. Born in Jammu, he got his M.A. degree from Jammu University and served on the teaching staff of a college before plunging into the life of letters. He writes both in Hindi and Dogri with equal ease. He has edited several issues of *Nami chetana*, a literary journal brought out by Dogri Sanstha, Jammu and then started a small literary magazine of his own called *Ambar*.

He had hardly published half a dozen issues of this magazine when he was selected for appointment as editor (Dogri) by the Jammu and Kashmir Academy of Art, Culture and Languages, in 1975. In this capacity, he has edited very ably the Academy's journal *Shiraza* (Dogri) a bi-monthly, some issues of *Sarha sahitya* (an annual), some collections of Dogri folk-songs and folk-tales and some publications of the Academy like *Din din jot soayi* (A selection of Dogri essays), *Azadi paihle di Dogri kavita* (An anthology of pre-Independence Dogri poetry) and '*Kavi Paramanand Almast*' (A commemorative volume on the Dogri poet Almast).

As editor (Dogri), he has also helped several old and new Dogri writers to publish their works and encouraged development of Dogri literature. He has written some essays and con-

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tributed to the shaping of literary opinion and literary criticism.

As a creative writer, he is primarily known for his short stories. His publications include 5 books in Dogri and 3 in Hindi. The Dogri books are *Nehn te pote* (1971), *Hashiye de notes* (1972), *Nehre da samunder* (1973) and *Sunne di chidi* (1983) all collections of short stories and *Bal ekanki,* a collection of children's one-act plays. His Hindi publications are *Nirvasita* (1975), *Barah kahaniyan* (1981) and *Sard ag* (1983), all the three collections of short stories.

In Dogri short story, he is known as a trend-setter who gave stories a realistic delineation of characters of lower middle and poor classes. He tells his stories with telling effect and shows great understanding and sympathy for the characters of his stories. The milieu of his stories is largely urban and semi-urban lower rungs of society. His approach is reflective of progressive leftist leanings but generally humanistic. There is an under-current of psychological probing of the characters and there is a straight forward statement of situations without drawing any morals or conclusions. The situations are allowed to speak for themselves. There is a social commitment to lay bare the inequities, hypocrisies, double standards, corruption and manipulation in human affairs. Being abreast of the latest developments and movements in Hindi short story, he has brought to bear on Dogri short story the influence of modern Hindi short story. He was given the 1986 Sahitya Akademi award for his collection of short stories *Sunne di chidi.*

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Goswami, Parimal (1899 — 1976)

Parimal Goswami, born in 1899, was a well-known Bengali satirical writer and journalist.

Parimal Goswami was a well-known satirical writer and magazine editor, Son of Biharilal Goswami, and educationist, Sanskrit scholar and poet, he was for several years (1932-36) the editor of the reputed literary monthly *Shanibarer chithi* and thereafter he ably edited the weekly literary supplement of the daily *Jugantar* for quite a long stretch of time. His columns under the pseudonym 'Ekkalami' in the pages of the latter were an example of very clever penmanship enlivened at once with learned humour and light-hearted banter. His skits and sketches written in the best tradition of *belleslettres* of the West often went over the heads of ordinary readers but were highly enjoyed by those with cultured tastes.

Like Trailokyanath Mukherjee, an earlier master of fantasy in Bengali, he also had a flair for the bizarre and the extravagant and could spin unbelievable delightful yarns out of the ordinary tell-tale events. Judging by his style of writing he might very well be compared to G.K. Chesterton and A.G. Gardiner. Among his more popular books are: *Budbud* (The bubble, 1936), *Tramer Sei lokti* (The man in the tram car, 1944), *Marke lenge* (1950), *Magic lanthan* (belles-lettres, 1955), *Pathe pathe* (travelogue, 1955). (*Sapta-pancha* (short-stories 1957), and *Ami jander dekhechhi* (Men I have seen, 1969). He also wrote two books on photography in which he was an expert.

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Goswami, Praphulladatta (1921 —)

Praphulladatta Goswami, born in 1921, is an eminent Assamese folklorist, scholar and writer.

Praphulladatta Goswami (Assamese) is an eminent folklorist, scholar and writer of Assam. He served first as a lecturer in English in J.B. College, Jorhat and Cotton College, Gauhati and then joined the English Department of Gauhati University. Eventually, he became the Professor of folklore at the same university.

Pre-eminently a writer and scholar, Goswami's field of interest is wide and varied. He is in the main a folklorist, and in this capacity his contribution to the study of Assamese folklore is not only pioneering but also very significant. His works in English in this field, both collections and critical writings, are: *Folk-literature of Assam* (1954), *Bihu Songs of Assam* (1957), *Ballads and Tales of Assam (1960), Springtime Bihu of Assam (1960),* and *Songs and Tales of North Eastern India* (1976). His works in Assamese in the same field are: *Asamiya jana sahitya* (Assamese folk literature, 1948), *Bara mehar tera git* (Songs for various months of the year, 1962), and *Bahag bihur baraniya chhabi* (Variegated pictures of *Bahag bihu,* 1975). His literary and critical works include *Sahitya aur jivan* (Literature and life, 1955, enlarged edition, 1974); *Europer manishi panchagaraki* (Five men of genius of Europe. 1957); *Europer manisha* (The genius of Europe, 1965); *Manikchandra Barua aru tenwar yug* (Manikchandra Barua and his times, 1970) and *Manikchandra Barua* (1977). He has also written three travelogues which contain not only his travel experiences abroad but also his analysis of western education and culture. They are: *Bilatat sat mah* (Seven months in the U.K.,1959); *Prithvir chaupase epak* (A trip round the world, 1968); *Mor Russia bhraman* (My travels in the U.S.S.R.,1973). Goswami has also edited one of the earliest Assamese novels, *Kaminikantar charitra* (Life of Kaminikanta, 1960), and the vaishnavite play of Shankaradeva, *Rukminiharan* (Abduction of Rukmini, 3rd. edition, 1960).

Though the author of two novels only, Goswami has yet earned a distinct place as a novelist in Assamese. His novels, *Sesh kot* (Where's the end,1948) and *Kecha patar kanpani* (Quivering of green leaves, 1952) set the trend of the modern novel in Assamese by revealing the working of the mind and buiding up the plots with feeling of private significance, instead of telling stories with matters of public significance, as in the conventional novels. With such plots without stories Goswami's novels portray the disquiet and restiveness of the youth of the post-war period and their disregard for old values.

Reflection of the Marxist movement in the state in the forties and the support of the young sensitive minds for it in their sympathy for the neglected peasants is another aspect of Goswami's fiction. Goswami has also a collection of short stories, *Niti nava rup tar* (In a new shape every day, 1960). His *Bilati hoja* (The western nincompoop, 1948) and *Asam deshar sadhu* (Tales of Assam, 1962) are two volumes of his tales for children, both adapted by him. By-products of Goswami's literary critical studies are: *Assamese Drama: an Outline* (1960) and Fiction in Assamese(1964). He has also written a number of papers in various research journals and volumes in India and abroad, and a still greater number of articles of popular and semi-popular interest in the periodicals of Assam. He was the editor of *Assam Quarterly*, Gauhati and is a contributing editor of Folklore, Calcutta.

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Goswami, Radhikamohan (1906 —)

Radhikamohan Goswami, born in 1906, is an eminent Assamese short-story writer, novelist and journalist.

Radhikamohan Goswami, an Assamese short story writer, novelist and journalist, a graduate with Honours in Philosophy from Cotton College, Gauhati and a law graduate from Earle Law College, Gauhati, Goswami practises law in the Nowgong courts. He established himself as a short story writer in the magazine *Awahan* in the thirties. He reflects in his stories a strong social consciousness, especially of the erosion of the traditional moral values due to urbanisation of the society, of social injustices and cruelties.

But though his short stories like *State Transport and Niyati* (Distiny) are outstanding, all the stories have appeared in various journals and have not yet been collected in a volume. Goswami carried his themes of erosion in the traditional moral values in society, and of the social injustices and cruelties to the field of novel in the fifties and gave to Assamese literature two sizeable volumes, viz. *Chaknaiya* (Whirlpool, 1954) and *Ba-marali* (Whirlwind,1958). Both the novels are successful works of art besides being socially conscious. Goswami writes a polished language in an ironical tone.

As a writer-cum-legal practitioner, Goswami has to his credit two books, *Aparadhi* (The guilty, 1948) and *Dushta bharyya* (The wicked wife, 1960). The first one contains narratives of five famous sensational trials of India of the time while the second is a crime story based on a sensational case of the U.S.A. Goswami also writes articles on social, political and religious themes both in English and Assamese in the periodicals of Assam and outside. He has a slender volume in English too on social and political problems of Assam.

He is also a journalist, and edited in the thirties a magazine called *Gaonar katha*. He is now the editor of the weekly, *Alok*. A man of fragile health and weak eyesight, Goswami lost his vision completely in 1965. But he is still active as a writer. Besides working on another novel and writing editorials for his paper *Alok*, he has been writing in the same paper a feature under the pseudonym Shadanan. He is one of the recepients of the literary pension of the Government of Assam.

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Goswami, Saratchandra (1887 — 1944)

Saratchandra Goswami, born in 1887, was a noted educationist and writer of Assamese literature. His stories show a broad human sympathy for the poor and the oppressed.

Saratchandra Goswami (Assamese) was a noted short story writer, and a founder of the Assam Sahitya Sabha. A brilliant student, Saratchandra passed the Entrance examination in 1904 from the Cotton Collegiate School, Gauhati with three medals. He joined educational service and filled many posts with distinction.

Saratchandra Goswami was both an Inspector of Schools and a first rate litterateur, an educator and a thinker combined to one. Saratchandra is next to Lakshminath Bezbarua as a writer of short stories in which he deals with miseries and short- comings of individuals, the helplessness of man at the hand of destiny, human weaknesses and emotions, illicit love affairs, idyllic romantic love, superhuman nobility and sacrifice of man.

His stories show a broad human sympathy for the poor and the oppressed. And he takes the Assamese rural life as the background of his short stories. The famous collections of Saratchandra's stories are: *Galpanjali* (1914), *Mayna* (1920), *Bajikara* (1930) and Paridarshan. While he was a student of the Cotton College, Saratchandra wrote his novel *Panipath* (1930) and his play *Pariksha* (1908). He edited a book of Assamese folk-tales entitled *Assamiya Sadhukatha* (1929).

Besides being the founder Secretary, Saratchandra Goswami served the Assam Sahitya Sabha as its Secretary for a long period of time (1920-1927). He was instrumental in establishing the Chandrakanta Handiqui Bhavan, the Head Office of the Assam Sahitya Sabha at Jorhat with the magnificent donation of Raibahadur Radhakanta Handiqui in the memory of his son, Chandrakant Handiqui who died a premature death.

Besides this, he created a series of *Trust-funds, Kamadevi Trust*-fund like *Naradeva Trust Funa*, *Chandrakanta Indrakanta Trust Fund*, etc. And the last named one led to the publication of the famous Assamese dictionary, *Chandrakanta Abhidhan* (1932), a milestone in the history of the modern Assamese literature. As an educationist he felt the need of a University in Assam and played a leading role in the movement for establishing the Gauhati University which, though he did not live to see it, came to be established in 1948.

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Goswami, Troilokyanath (1906 —)

Troilkyanath Goswami, born at Nalbari in Kamrup in 1906, is a creative writer and critic of Assamese literature.

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Troilkyanath Goswami was born at Nalbari in Kamrup, on 3 March 1906. Coming to Assam on pilgrimage, Basudev Goswami, a disciple of Chaitanyadev settled in Assam and subsequently established *Nalbari Satra*. Troilokyanath's father Jaminikanta (alias Siddheswar was a learned man. His mother Amritpriya Devi received traditional education at home. Jaminikanta had six sons and a daughter, of whom Troilokyanath was the second.

After passing the Matriculation Examination (1926) from Nalbari Gurdon High School, he joined the Cotton College, Gauhati wherefrom he graduated with honours in Philosophy (1930). He took his M.A. in English from the Cotton College (1932) and B.L. from Earle Law College, Gauhati (1935). He married Shrimati Nalini Devi and had by her seven sons and three daughters.

He began his career as a teacher, and subsequently became the founder-Principal of Nalbari College (1945) and retired in 1968.

He has made a distinct contribution in the field of literature. These are short-stories and books of criticism. He is a socially conscious writer, albeit some of his stories are romantic in essence. Among his short-story collections are *Aruna, Marichika, Silpir Janma* and *Jeevanar Jia Jui*. These collections contain stories which are veritable slices from life around. His socially conscious stories are marked by two tendencies—a sympathy for the down-trodden and fallen men and women and moral degradation of man brought about by the Second World War.

The first tendency is noticeable in stories like *Jaraj, Bidhava Bibah and Daridrar Binani*, etc. The second trend finds expression in stories like *Dutakia Not, Pratidhwani, Controller Cheni*, etc. The writer is sober in his attitude and approach.

Some of his stories (like *Kapahi, Marichika*, etc.) are distinguished by balance and equipose. Stories of Jeevanar *Jia Jui* are more analytical, suggestive and possess subtle humour. In his short satirical novel *Jia Manuh*, the writer strikes ruthlessly at the dwindling social values and the consequent withering away of noble feelings which are the resultant of World War II. Troilokyanath is the most conspicuous of contemporary realists. He wants social reformations but approaches his victim in satiric rather than hammer and tongs fashion.

He is also a critic. He has imagination and insight which are essential for a creative artist. His publications are *Sahitya Alochana, Adhunik Galpa-Sahitya, Samudra Manthan, Sahitya-Kala Aru Tar Vichar and Engraji Samalochonar Dhara* are Assamiya Sahityat Iyar Prabhad etc. His book *Adhunik Galpa Sahitya* received Sahitya Akacemi Award (1967). In *Sahitya Alochana,* he has, in the manner of Hudson: stated the case of literature in a simple and lucid style. He was the President of the Assam Sahitya Sabha (1960-1961). He was sometime an active worker of the Socialist Party.

Rough in exterior, gentle and pleasing at heart and simple in dress, he can influence others with his convincing argument. He is a man of high integrity and character. A fervent democrat who believes in intellectual aristocracy, he combines a strong will with a generous heart.

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Goswami, Tulsi Chandra (1898—1957)

Tulsi Chandra, born at Serampore, near Calcutta, in 1898, was an eminent freedom fighter, educationist and social activist.

Tulsi Chandra was born at Serampore, near Calcutta, on 18 June 1898. He hailed from an orthodox Brahmin Zamindar and aristocratic family. He was the son of Raja Kishorilal Goswami and Bakulmani Debi. Raja Kishorilal Goswami was a scion of one of the oldest and most influential Zamindar families of Bengal.

He was the first Indian member of the Executive Council of the lieutenant governor of Bengal. Yet he was an intensely patriotic person and secretly helped the revolutionary party in Bengal. Tulsi Chandra inherited the patriotic spirit of his father. In 1917 (or 1918), he married Binapani Debi, the daughter of Kumar Jitendra Kishore Acharya Chowdhury, Zamindar of Muktagacha.

Tulsi Chandra was a student of St. Xavier's School, Calcutta, from where he passed the Senior Cambridge Examination in 1917. He then went to England and joined the Oxford University, graduating in 1919. He was called to the Bar in 1921. He was a good scholar, being proficient in Greek, Latin and German. He had a served as a Magistrate. Goubert's father went to France and later served as Chief Port Officer at Pondicherry. His mother was an Indian. Goubert, a Franco-Indian, belonged to the middle-class, and is of the Catholic faith. His first wife Salette Angot (a Harijan), whom he married in July 1914, died in 1926. His second marriage was with Gladis Fonseca, in October 1928. In February 1965, he married Marie Lopez, a cousin of his second wife and a Franco-Indian.

Goubert is heroic by nature. His first wife is said to have had a great influence on his life. He was also influenced by Annie Besant, and by French writers like Lamartine, Racine and Corneille. At the age of seven, he joined school at Pondicherry. In 1915, he left for Indo-China and took his Baccalaureat in 1920. In 1921-22, he studied Law and got his Licence on Droit from Montpellier University, France, in 1925. Between 1917 and 1954, he visited France several times in connection with studies or official work. He went there in 1948-49 to negotiate the future of the French Settlements in India. From 1951 to 1954, he served as a Deputy representing French India in the National Assembly. He had also visited England and other European countries.

In 1926, he joined as Greffier at Mahe (Registrar of the Court) and as *Juge de Paix* (Acting Magistrate). He later served at Chandernagore and Pondicherry. Till 1954 March, he continued to be Greffier despite taking part in politics (French rule prohibited only people wielding executive authority, viz. the police, etc. from taking part in politics).

In 1945, Goubert published a work entitled '*Les vrais causes de notre malheur*' (The real causes of our misfortune). In 1946, he was elected to the Pondicherry Representative Assembly, becoming its Vice-President. He was also appointed Deputy Mayor and a Member of the 'Conseil du Government'.

However, it was not till 1947 that he started taking an active interest in politics. In the early stage, he collaborated with V. Subbiah, the labour leader, but in course of time fell out with him and founded the Socialist Party in 1951. The Party had nothing to do with the Socialists in France. The main aim of the party was to put down Subbiah and bring into its fold the labour class and the poor.

The independence of India in August 1947 gave a new turn to Pondicherry politics. It naturally gave rise to a demand to throw off the French yoke and to merge with India. For a time Goubert toyed with the idea of making a spe-

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cial settlement with both India and France. It was not to be a complete merger with India, but a special relationship with India, retaining at the same time some link with France. He pleated for a separate identity for Pondicherry, and in 1947 set forth his views in a political tract entitled 'L' Union et l'avenir' (the future union)- that French India should form an autonomous territory within the French Union and that full powers be transferred to the French India Representative Assembly which would then establish a special relationship with India. He strongly advocated the continuance of Franco-Indian relations at least on the cultural plane.

In 1948, he went on a mission to France to discuss his plan, and he also negotiated with New Delhi. He stated later that his clash with the leadership in New Delhi forced him to drop the idea of a merger with India. It is, however, clear that until 1954 he was against merger with India. Between 1948 and 1953 both the Indian press and the local press attacked him for his unconstitutional methods in conning the merger movement.

From 1951 to 1954, Goubert was a Deputy from French India in the French National Assembly. He was also the real authority in the Pondicherry Government, being bolstered up the French.

It was only in 1954 that Goubert turned a *volte-face*. He himself explained at the time that it was due to his disillusionment with French connection and to the economic blockade imposed by the Indian Government which necessitated a merger with India. The other version is that the French Government had charged him with corruption, and to evade arrest he changed sides. Anyway, he suddenly fled away from Pondicherry, set up a parallel government at Nettapakkam (an adjoining Indian Pocket) and led the magnificent personal library mostly of books on History, Politics, Economics, Philosophy and Literature.

Tulsi Chandra was closely associated with most of the leading political figures of the time including Chittaranjan Das, Motilal Nehru, Subhas Chandra Bose, Sarat Chandra Bose, Nirmal Chandra Chunder, Nalini Ranjan Sarkar, B.C. Roy, Kiron Sankar Roy, J.M. Sengupta, V.J. Patel, M.S. Aney, H.S. Suhrawardy, Khawajah Nazimuddin. Sarojini Naidu and others. His second visit to England was in 1925 when he was sent by C.R. Das to meet Lord Birkenhead for political negotiations. In 1928, he visited Canada to attend the Empire Parliamentary Conference. Among his numerous foreign friends was Lord Pethick-Lawrence.

On his return to India after being called to the Bar he joined the Calcutta High Court and came to have a good practice. But he soon gave it up at the call of C.R. Das and plunged himself into the Nationalist Movement. He remained an active and prominent political figure from 1923 to 1944. He joined the Swarajya Party in 1923 and became the Editor of the Party's organ, the Forward. He helped C.R. Das with his talents and financial resources in conducting the party and running the paper. Later in 1931, he was also associated with the Liberty. He was a frequent contributor to these papers and also to other papers and journals.

In 1923, Tulsi Chandra was elected to the Central Legislative Assembly and became the Chief Whip of the Swarajya Party and the Deputy Leader of the Opposition in the Legislature under Motilal Nehru. In the Legislature he won almost a legendary fame for his oratory. As Sir Alexander Muddiman, Home Member in the Central Government, said about him, "that gentleman with an Oxonian tongue who on occasions in the past proved to be a terror to the treasury benches."

After the death of C.R. Das Tulsi Chandra worked with Subhas Chandra Bose. In the factious strife of the late twenties and early thirties he was one of the Big Five who dominated the group opposed to J.M. Sen Gupta. In 1932, he opposed the Communal Award and arranged for a mammoth protest meeting in Calcutta over which Rabindranath Tagore presided. In 1937,

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he was elected to the Bengal Legislature and became the Deputy Leader of the Congress Party. In 1943, he joined the Nzimuddin Cabinet as Finance Minister. He opposed the partition of India in 1947, and when it came it was a great personal shock to him. He joined a new party called the 'Synthesis' started by Satyaranjan Bakshi and others. In the general election of 1952, he contested for a Parliamentary seat but was defeated. He retired from political life after that.

Tulsi Chandra Goswami led an ostentatious life. He was handsome in appearance and possessed social qualities. He was liberal in his social and religious outlook and wanted to eradicate evil customs like the caste-system, unteachability and subjection of women. He was against the British rule and supported the Parliamentary system of Government. He took a good deal of interest in international affairs. He favoured western education and was connected with a large number of educational institutions. In his economic views, he championed the cause of the peasants and supported the land reform movement.

Tulsi Chandra made a significant contribution to the Nationalist Movement. His wealth and personal talents were placed unreservedly at the service of the nation.

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Gotami, Mahaprajapati (6th century. B.C.)

Mahaprajapati Gotami was the second queen of Suddodhana. She set up the Buddhist Order of nuns which gave shelter to many suffering women.

Mahaprajapati Gotami was the second queen of Suddodhana, the Sakya king of Kapilvastu, and younger sister of Mahamaya, the chief queen. When Mahamaya died after giving birth to Siddhartha, Mahaprajapati nursed the child as her own, and entrusted the care of her own children, Nanda and Sundarinanda, to the nurses.

History is silent how Mahaprajapati reacted to Gotama's renunciation. She should have certainly been emotionally upset. But she would have been happy about his enlightenment and for years should have cherished the desire of meeting the enlightened soul she had brought up. Later when in his wanderings Buddha visited Rajagriha, she persuaded Suddodhana to invite him. Envoy after envoy was dispatched, with instructions to request the Buddha to come to Kapilvastu, but each time an envoy called upon Gotama, the latter converted the former and each time the envoy failed to deliver Suddodhana's message. This happened nine times. The tenth time, the envoy became a monk but delivered the king's message to Buddha. Considerate, the Tathagata left for Kapilvastu on the advent of spring and reached there in two months' time. He converted his father and other family members to his order. The ladies of the palace, including Mahaprajapati Gotami, called on him to pay their respects.

Buddha's message and teachings had made inroads in the huts and the palaces, among men and women. Yet Buddha did not like women to give up their homes. Therefore, when after Suddodhana's death, Mahaprajapati and other dejected women with clipped hair and in yellow robes met Buddha at Vaishali and prayed for acceptance as disciples, the Buddha denied them the permission.

"It would be well, O Lord, if women should be allowed to renounce their homes and enter the homeless state and follow the disci-

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pline proclaimed by the Tathagata," pleaded Gotami. "Enough, O Gotami ! Let it not please thee that women should be allowed to do so," Buddha replied.

Gotami made the same request a second time, but Buddha did not relent. Depressed, she departed from his presence in tears. However, she did not give up her efforts and met Ananda, a respected monk and follower of Buddha. To his enquiry why she was dejected, Mahaprajapati replied that the Blessed One did not permit women to become nuns.

Ananda took up their cause and pleaded with the Buddha. "Are women, O Lord ! capable when they have gone forth from the household life and entered the homeless state under the doctrine and discipline proclaimed by the Blessed One ? Are they capable of realising the fruit of conversion, or the Second Path, or the Third Path or of Arhatship?"

Buddha answered, "They are capable, Ananda. If then Mahaprajapati Gotami taken upon herself the eight chief rules, let her take that as her initiation."

That is how Mahaprajapati Gotami obtained for the women the right of renunciation of the world. She took to meditational exercises and attained perfection. She set up the Buddhist Order of nuns which gave shelter to many suffering women and it was due to her that innumerable women got solace.

Buddha did not show any special consideration to Mahaprajapati. Once he declined to accept a present specially made by her. But Buddha paid her special visits when she was on death bed. *Therigatha* attributes to Mahaprajapati Gotami the authorship of a few *gathas*. She practised the eight-fold path to the end of her worldly existence. She died at the age of 120.

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Goubert, Edouard (1894 — 1979)

Goubert, born in Pondicherry in 1894, was an eminent politician and the first Chief Minister of Pondicherry.

Goubert was born in Pondicherry on 29 July, 1894. He took the Baccalaureate from the Colonial College, Pondicherry, and then proceeded to Paris to become a Barrister.

Goubert served France during the First World War. On his return to Pondicherry, he was employed as the Civil Court Registrar for some time. Then he functioned as a Magistrate, in turn, at Mahe, Chandernagore and Pondicherry for a decade. After that he entered politics. He was a leading figure in the French India Socialist Party, founded in July, 1947. He was elected to the Representative Assembly and was included in the Council of Government (1947). Further, he was elected to the National Assembly of France to represent French India June 1951.

Goubert spearheaded the movement for liberating the French enclaves (Pondicherry, Karikal, Mahe and Yanan). He contributed to their merger with the Indian Union. They were merged with the Indian Union *de facto* on 1 November, 1954. With the end of the French rule, the Union Territory of Pondicherry was formed as a Part C State of the Indian Union. Goubert was re-elected to the Representative Assembly and was included in the Council of Government in 1955.

In January, 1956, he was chosen as the leader of the Congress Party in the Representative Assembly. He was once again elected to the Representative Assembly in 1959. With the de jure transfer of power and the conversion of the Representative Assembly into the Legislative Assembly 1963. Goubert was installed as the first Chief Minister of Pondicherry. He held that position for a year.

Goubert held the Mayoralty of Pondicherry continuously for several years from

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November, 1961. That perhaps was the reason for his reputation and respectability in Pondicherry. He died on 15 August, 1979.

Goubert was medium-statured and fair-complexioned. He was broad-minded. He was compassionate and charitable towards the poor and the down-trodden. His celebrity earned him the title 'Papa'. That his name is still alive in public memory is evident from the Goubert Iyakkam, a local political party that has sprouted recently in February, 1986.

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Gouda, Shantaveri Gopala (1923 — 1972)

Shantaveri Gopala Gouda, born at Arag in Shimoga district in 1923, was a great freedom fighter and Socialist leader of Karnataka. He pleaded for economic.social and religious equality among the people.

A great Socialist from Karnataka, Shantaveri Gopala Gouda was born at a village named Arag in Teerthahalli taluka of Shimoga district, on 14 March, 1923 in an agriculturist family. His father Kalluraiha, was the village postman. Shantaveri Gopala Gouda started his primary education at Arag. His mother Sheshamma looked after him very well. His grandfather Lokannagoudaru was a landlord. But unfortunately his lands were rented out due to loans.

During the time of Kalluraiha all the lands were in possession of the money lenders. In this adverse situation Sheshamma bravely fought against poverty and misfortune and tried to protect the family with hard work against all these odds. His father Kallyuraiha secured a job of a postman in his own village on a monthly salary of Rs. 11. With undaunted courage both Sheshamma and Kallyuraiha faced all the difficulties with smile. They had three children. The eldest was Dharmaiha Goudaru, second daughter named Siddammanavaru and the last was Gopala Goudaru.

Gopala Gouda, in the midst of difficulties started his primary education at Arag. Due to financial stress he had to drop for one year and assist his father in cultivating the land. He became a cowboy. During this time his elder brother Dharmaiha Goudaru was serving as a Revenue Inspector at Sikaripura. Then Gopala Gouda went to his brother and stayed with him till he completed his lower secondary examination.

Afterwards, he came to Teerthahalli for his high school educaticn. During this time, there was great hue and cry in the country. Under the leadership of Mahatma Gandhi, everywhere in the country people started agitation against the British and freedom movement took a proper shape in the country. Mahatma Gandhi gave the British his ultimatum to quit India in 1942.

Karnataka also joined hands with the rest of the country and accepted the challenge and the leadership of Mahatma Gandhi.. Students joined the movement. Shantaveri Gopala Gouda, who was then in Teerthahalli High School, became the student leader and participated in the movement. He even invited his beloved teacher Kamakodu Narasimha Shastri, to join the movement, the latter however refused thinking that studies might suffer.

Gopala Gouda was arrested and sent to Shimoga jail as an undertrial prisoner for six months and nineteen days. Afterwards, he suffered imprisonment on the charge that he had cut the telegraph wires. He appealed to the Sessions court where he was proved not guilty and set free. In 1943-44, he completed his S.S. L.C. examination at Teerthahalli High School. Then he joined the Intermediate College at Shimoga.

For financial difficulties he had to stop his education in the middle. He then worked as a middle school teacher at Arag. Here he developed his mind and personality. This laid the foundation of his political life. After his school

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work at night he started night schools for adults in the village. He told the villagers about the Swadeshi Movement and preached the lessons of the *Mahabharat*, solved the little problems of the villagers and enlightened them.

While teaching in the school he inspired the students by giving them examples of history. He moulded the minds of the young children in a proper way. For some time at Arag he also continued tailoring work. Then he continued his intermediate class at Shimoga college for two years. At that time he served as manager for the 'Vakkaliga Vidyarathi Nilaya'. In 1947, he participated in the Satyagraha and he went underground to avoid arrest. It was not possible for the police to catch him. Without being seen by the police, he organised people to rebel against the British Government.

At this time Jayprakash Narayan toured Karnataka and Gouda was greatly impressed by the socialistic ideas of Jayprakash Narayan. He also came in contact with the leaders of Karnataka. During these years, 'Raita Sangha' of Sagar taluka, 'Malenad Genidar Sangha' of Teerthahalli taluka came into existence. Gopala Gouda, now incorporated all these associations in 'Hind-Kisan Panchayat' and called a conference under this bigger Association at Teerthahalli in April 1948. He invited Kamaladevi Chattopadhyaya and Ramanandan Mishra to this big conference.

Through this his name became popular and he became widely known among the socialist leaders of the country. Then, he directly came in contact with Ram Manohar Lohia. Slowly Gopala Gouda came very near to Lohia and understood his ideas and was impressed very much by his ideas. He proved himself as a great socialist leader in the 'Kegodu Satyagraha' which started in 1951 in order to protect the interests of the poor farmers. He was made President of the 'Hind Kisan Panchayat' of Karnataka branch.

In 1952, he contested for election to the Mysore Legislative Assemly and got elected. For five years he participated in various activities and became popular among the Assembly members. He fought for the Nationalisation of Mysore State Gold mines, Transport and to remove 'Ganda Bherunda' emblem from the top of the 'Atarah Kacheri' at Bangalore.

He also carried on systematic campaign for the abolition of *Inam*. The most important work that he undertook was that of union of Karnatak. He convincingly put forth his ideas before the Fazal Ali Commission for the union of the whole of Karnataka. Gouda however, failed in the Assembly elections held in 1956-57. Then he devoted all his time to organise his Socialist party. He started the Lohia Socialist Party of Karnataka branch. He also started Satyagraha in support of his move and suffered imprisonment.

In 1964, Gouda married Sonakka, the daughter of Devenagouda Linganagouda Patil, a famous pleader of Dharwar. Next year his wife gave birth to a daughter and in 1968, a son Shrimati Sonakka was then working as a teacher in Malleshwram Girls' High school. Later, she became Inspector of Schools.

Gouda was a true Socialist and thought sincerely about the social problems. As a Legislator he opposed the pension given to the Maharajas. He expressed himself in favour of the abolitons of Legislative Council which unnecessarily increased the expenditure of the Government. He also proposed the establishment of a Land Army to work in the drought area. He desired the Government to extend all help to the people of the backward community and sincerely tried to bring them up providing all facilities to them through constitutional reforms. He made a move to improve the conditions of jails and to provide good food to the prisoners. He pleaded for economic social and religious equality among the people.

Gopala Gouda was a great orator. He never submitted to any pressure or influence. He would have become a minister, if he would have wished. But he never cared for these things.

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Gouda breathed his last in June, 1972. He goes down in history as a relentless fighter for the cause of the downtrodden. Socialism to him, was wedded to fraternity.

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Hari Singh Gour, born at Sagar in 1870, was Napoleonic in appearance, blunt in manners, forceful and aggressive in speech and indefatigable in planning and campaign.

When certain organisations calim monopoly of patriotism, it becomes difficult to spot out true patriots of versatile achievements. Those who work single-handed according to their lights are often misunderstood. Very few ultimately justify their stand and win public approbation. Hari Singh Gour was one such versatile patriot.

Hari Singh Gour was born at Sagar in Madhya Pradesh on 26 November 1870. His grandfather, Thakur Man Singh, was a farmer at Chil-Pahadi, a village adjoining Sagar to which he later shifted. His father, Thakur Takht Singh, had taken a job in the Police Department as Chief Constable (Sub-Inspector) but gave it up after a short period. His mother, Ladli Bai, hailed from a cultivator family of village Semar-Kheda, near Sagar.

Hari Singh belonged to the Kshatriya community and used to say with no little family pride that he was a 'Bundela Thakur'. He had two brothers and two sisters. Although anxious to marry in own caste but not getting a girl above 11 years of age, he in 1893 married Olivia, daughter of Dr. Baldeo Ram Singh, a Chauhan Rajput converted to Christianity. She died in 1941.

Hari Singh Gour had a brilliant academic record from the beginning of his career. He passed his middle school examination in the first division and obtained a Government scholarship. In the Matriculation examination, he stood first in the province. He repeated the performance in the Intermediate examination, appearing from the Hislop College, Nagpur.

In 1889, he proceeded to England for higher studies. He joined the Cambridge University and obtained his degree in Law Tripos in 1892. He took his D. Litt. degree in 1905 from the London University and, later, also from the Trinity College, Dublin. He was a frequent speaker at the union debates, where he was spoken of as one of the orators of the day. He was also unanimously elected President of the Indian Majlis.

On his return to India in 1892, Hari Singh was forced by indigent circumstances to join the Government service as an Extra-Assistant Commissioner (Deputy Collector) at Bhandara. But in three months' time, he threw up the job and joined the Bar. From Bhandara he shifted first to Raipur, and later to Nagpur. As a lawyer he achieved quick success, and appeared not only before the courts in many parts of the country but also, on countless occasions, before the Privy Council.

He was a patriot and an eminent public figure of his time. While yet a student in England, he launched a vigorous campaign in support of Dadabhai Naroji's candidature for election to the British Parliament and had the satisfaction of seeing the great Indian savant returned to the House of Commons. For a long time, Hari Singh was a leading member of the Indian National Congress and presided over the C.P. & Berar Provincial Conference in 1914. He also took a leading part in the formation of the Home Rule League.

He essentially belonged to the moderate school of Indian politics and left the Congress in the 'Twenties after the Nagpur session. Although he pursued thereafter a more or less independent political course, his support was al-

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ways available for national causes. The first public office that he held was back in 1893, when he was elected a member of the Bhandara Municipality in the teeth of opposition form the British Deputy Commissioner.

In 1918, he was elected President of the Nagpur Municipality. During his venture he got the Kanhan river dam constructed, initiated town-planning and took such effective preventive measures that the mortality at Nagpur was reduced to the lowest in India when the mysterious influenza spread in 1918.

Dr. Gour was a member of the Central Legislative Assembly from 1921 to 1935, and for much of that time leader of the opposition. He contributed greatly to the deliberations of that august body. In his memorable speeches in the Central Assembly, he persistently demanded reduction in avoidable expenditure to divert the savings towards the nation-building activities. He pleaded for Law reforms and establishment of Supreme Court in India. He urged protection to Indian industries.

He was a member of the Central Committee on Simon Commission and was elected as one of the delegates for the Joint Committee of Parliament in 1933. Imbued with a feeling of intense nationalism, he urged for the establishment of a Supreme Court for India. Later, he was a valued member of the Constituent Assembly of India and his name was once under active consideration for its Presidentship.

Amongst his nation-building activities, the place of honour should go to his pioneering contribution in the sphere of education. As the first Vice-Chancellor of the Delhi University, he successfully organised its affairs in an incredibly short time and was, therefore, reappointed in 1924 for the second term. In recognition of his public services, specially in the sphere of education, he was knighted on 1 January 1925. Later, he was elected Vice-Chancellor of the Nagpur University.

In 1938, he left India for U.K. purchased an estate in South Chelsea and, perhaps, started practising in the Privy Council. His idea was not to settle there permanently, but due to the outbreak of World War II, he was held up there till 1944. While in England, he utilised all media of publicity to educate the British public opinion about the imperative need of granting self-government to India.

In the evening of his life, as the shadows lengthened, he repaired to his birth-place, Sagar; and through his munificent gift of over a crore of rupees, probably, the largest made by any single donor for the cause of education in India, he founded the University of Sugar, of which he remained the Vice-Chancellor from its inception till his death on 25 December 1949. He was particularly keen on technical education.

Dr. Gour was a great and distinguished jurist of his time. He produced three monumental works which were acclaimed as classics by the contemporary legal authorities. They were: 'Law of Transfer in British India' (1902), 'Penal Law of British India' (1914), and 'Hindu Law Code' (1918). He was also a poet, a novelist and an essayist. He composed some verses even at the age of ten. While at Cambridge, he published his two volumes of verses, 'Stepping Westward' and 'Random Rhymes' and he was acclaimed by the literary journals of the day as a poet of great promise.

His work received appreciative notice from men like Lord Tennyson and W.B. Gladstone, and he was elected a Fellow of the Royal Society of Literature. At the same time, he wrote a volume of prose under the title 'Letters From Heaven'. Later, he published a novel, 'His only Love' (1929). Brilliant poetic images frequently appear in his volume of essays, published under the title 'Facts and Fancies'. His treatise on 'The Spirit of Buddhism' (1929) was eulogized by Gandhiji as the greatest work on the subject, and Rabindranath Tagore penned its foreword. He completed his autobiography, 'Seven Lives', in 1944.

Social reform commanded his wholehearted attention. He was intellectually auda-

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cious, detesting ceremonies, superstitious sentiments and conventions. He was a sceptic in philosophy, an agnostic in religion, a rationalist in life, a liberal and democrat in politics, and in science an experimental empiricist. He used to say that transcendental light of truth rises far beyond the lights of the Sun and the moon. In quickness of conception and clearness of thought, he had few equals. In manner, dress and outward bearing, he was carefully trimmed conventionally correct and punctiliously polite. In speech he had a clear enunciation of words and preciseness of expression. He had a commanding voice, spirited style and a domineering presence.

Being an indefatigable social reformer, he introduced and got passed in the Central Legislative Assembly a number of measures beneficial to the society. Thus, he had to his credit the Civil Marriage Act, Women's Freedom Act, Reciprocity Act and Acts to repeal the Criminal Law Amendment Act and to remove sex disqualification to enable women to be enrolled as lawyers.

His name will be specially remembered as the author of the Hindu Marriages Dissolution Bill and the Age of Consent Bill. A vehement opponent of casteism in the Hindu society, he worked with the zeal of a crusader all his life for its eradication. The Inter-Caste Marriages Act of 1924 was the proof of his untiring efforts in that direction.

He was an eminent jurist and author of standard works on Law of Transfer, Penal Code and Hindu Law. His poetic output named 'Stepping Westward' was published at Cambridge. His random rhymes were appreciated by Lord Tennyson and W.B. Gladston. He was elected a Fellow of the Royal Society of literature. His 'Facts and Fancies established his reputation as an essayist. He wrote some novels also. His treatise on Spirit of Buddhism is scholarly. He was a noted orator, powerful debater an art efficient committee-man.

Education was a passion with him. He created a Trust of all his earnings, amounting to rupees one crore, to ensure successful working of the University, he set up at Sagar. Though he had four daughters and other dependents, he retained only one-fifth of his assests for them.

He shared the honour of founding a University single-handed with Pandit Madan Mohan Malaviya and Raja Annamalai Chettiar. But he was no prince among beggars like Malaviya or a banker and merchant prince like Annamalai Chettiar. He joined the ranks of other eminent lawyers like Rash Behari Ghose, Tarak Nath Palit and V.L.Ethiraj, who contributed their hard-earned legal fortune to the cause of educational advancement.

The campus of the University is located on a plateau on top of Patharia Hills 2000 feet above the sea-level, with an area of 2050 acres. Luckily for him. Pandit Ravi Shankar Shukla, Chief Minister of Madhya Pradesh, for long was a Sagaranian and their ancestors were life-long friends. Shukla offered his good services in promoting the project of the University, with which he was in hearty agreement. In the fitness of things, he became its first Chancellor, while Gour was the founder Vice-Chancellor till he passed away on December 25, 1949. In death too, they were united with their Sarnadhis existing side by side.

Disgusted with the caste-ridden Hindu society, he came under the impact of Buddhism early in life. The rationalist in him, however, would not tolerate superstition and obscurantism that pass for religion. He thought that the country could not progress "unless it escapes from the thraldom of caste and religion and develops a mentality that treats religion, caste and communalism as both anti-national and anti-moral."

He clarified the legal position with remarkable lucidity thus: "The theory of allegiance to crown postulates the fulfilment of crown's duty towards subjects for safety and protection, both of person and of property. When, on account of its defeat in War, this protection is no longer available. International Law

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takes the course of 'Inter Armslift' i.e. war suspends the law." He added: "In the British Empire itself, there are the instances of Ireland and Canada and the Boer War, in which British subjects, who took arms against the Crown, were given the statues of belligerents. When I.N.A. men were prompted by their love for motherland, no international jurist could weigh in golden scales their technical offenses in spite of the defeat of the Crown and coercion by the enemy conqueror and concluded that the Government of India should treat the members of I.N.A. as prisoners of war."

Dr. Gour presented a grave and serene look. He was wheat-complexioned, short and square set. An European I.C.S. member of the Central Assembly described him thus: "Napoleonic in appearance, blunt in manners, forceful in aggressiveness, and indefatigable in planning a campaign." His life was austere and one of extreme self-denial. He disdained luxury, was frugal in expenditure and was, he records in his autobiography, "a life-long abstainer from wine and women and all petty pleasures of life."

His outstanding trait was the dominant sense of his own superiority to the common run of men. The intepredity and force which he infused into every word of his with an unerring sense of self-confidence has been rarely surpassed. It was a treat to listen to his tempestuous address, words tripping off his tongue with pictorial effect.

Dr. Gour was an insatiable lover of nature and animals and had great fondness for children. He maintained exquisite gardens both at Raipur and at Nagpur. He sent for plants and seeds from all over the world and, on their arrival, he chose the site and planted the saplings himself. His love of animals made his house at Nagpur a veritable zoo.

Dr. Gour was a versatile genius, a man of varied interests. Few men of his generation have so many claims to pre-eminence as Dr. Gour; for whether we regard him as an orator or a man of letters, a legal luminary or an eminent jurist, an educationist or a parliamentarian, a patriot or an indefatigable social reformer, a philosopher or a man of action, his name stands forth as of a man who was truly a colossus amidst his fellowmen and whose proportions grew larger with the passing of years.

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Gouramma (1921— 1939)

Gouramma, born at Madikeri in 1921, was a prominent Kannada short story writer of promise.

Gouramma or Kodagina Gouramma whose real name was B.T.G. Krishna, was a short story writer of promise. Her literary career was cut short by premature and accidental death by drowning when she was out for a swim in the river.

Born at Madikeri of Havyaka parents and married to a near relative, B.T. Gopalakrishna, a planter, at an early age, her education was limited to what she studied at the local high school before her marriage but she had developed love for literature which she retained till the end. Her only collection of short stories, *Kambani*, posthumously published, contains her well-known story '*Manubina rani*' which at once established her as a writer with a future. That and the other stories in the collection show her as a woman of deep sensibilities, with an eye for close observation and a capacity to tell a story well influent and easy prose.

Essentially, a family woman, the world she

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portrayed, is the circumscribed world of domestic happenings, big and small, but she gives evidence, inspite of the limitations to which her life was subject, of a mental alertness and ability to comprehend the larger issue which women in the modern world have to face. Extraordinarily affectionate by nature, she was a woman of generous impulses.

This is eloquently borne out by the fact that when Gandhi visited Coorg, she invited him to her place and handed over to him all her gold and other jewellery for the Harijan cause. She has been the subject of a touching and memorable pen-portrait by the late D.B. Kulkarni who was her admiring publisher and who too like her died prematurely.

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Govindadas, Kabiraj (1935 — 1613)

Govindadas Kabiraj, born at Srikhanda in 1935, holds a unique position in the history of Bengali Vaishnava lyrics and poet.

Govindadas Kabiraj (Bengali) holds a unique position in the history of Bengali Vaishnava lyrics. Son of Chiranjiba Sen and Sunanda, he was born at his maternal grandfather's house in Srikhanda; the two brothers, Ramchandra and Govindadas were also reared by him who was no less a person than Damodar, the illustrious author of the famous work *Sangit Damodara*. He, again, happened to be a conservative devotee of the Shakti cult, and Govindadas also from the very beginning, had been initiated to that faith.

It was only at an advanced age, some time between 1577 and 1580, that he embraced Vaishnavism. Srinivasa Acharya, the most accredited propagator of Gaudiya Vaishnava philosophy of the Vrindavana Gosvamins, was his master. This, indeed, set the individual tone of his poetic attitude and style as distinguished from that of others of the same school.

In regard to the dates of their advent, jnandas and Govindadas were two contemporaries, yet Govindadasa's poetic mind was essentially reared up, at a much later date, under the spell of Gaudiya vaishnava ideals. Chaitanyism, indeed, had a universal appeal to Bengali life from the folk level to that of the aristocrats. In fact, Chaitanaya's personality, and the religion propagated by him, cemented the gaps between upper and lower strata of the social life in Bengali.

But Gaudiya Vaishnavism imparted an essentially sophisticated view of all India dimension. Here the basic notions were developed around the tenents of Sanskrit classical though's - aesthetic and philosophical. The scholars derived an intimate association with relevant Sanskrit texts, and wrote also mostly in Sanskrit. The whole output was for the consumption of all India scholars, and Sanskrit scholarticism was resurging afresh in Bengal also at that time. Indeed, Govindadas wielded his pen exclusively for the benefit of that all India sophisticated class of readers.

The medium of expression also had to be oriented accordingly, and the poet added a new grace to the old form of Brajabuli. In the vaishnava circle, Govindadasa has been hailed as the 'Dvitiya Vidyapati'. Like Vidyapati he wrote mostly in Brajabuli- his Bengali verses having been lost amongst the padas of Govindadas Chakravarti one of his contemporary poets; and the Brajabuli padas, like those of Vidyapati were mainly intended for the consumption of the upper class sophisticated people.

Apart from that, both the poets' ideas had a bearing on Sanskrit classical texts, both had preference for sonorousness in addition to the innate poetic grace. Govindadas also completed some of the incomplete padas initiated by

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Vidyapati; quite a number of them have been deciphered with joint 'bhanitas' of the two. Yet the poetic genius of the second had been much different form and completely independent of that of the first. While Vidyapati addressed his verses to the aristocratic minds of the court in 'Trihut', Govindadas's eyes were set at the intellectual aristocracy of the whole country. Vidyapati had to toil under the pressure of essentially amorous propensities.

Govindadas was inspired by the superb grace of a sophisticated philosophy mingled with devotional upsurge which naturally, imparts a wide legibility to his verses amongst readers of various languages. We can quote a few lines in the original even: "*Nanda Nandana/ Chand chandana/ Gandhanindita anga/ Jaladasundara/ Kambukan-dhara/ Nidhi sindhurabhanga*".

Additionally, the impact of Gaudiya vaishnava philosophy added a new lusture to his padas. His *Gaura chandrika* verses depict Sri Gourchandra Chaitanya essentially as Radha Bhava dyutisuvalisa Krishna svarup his Radha is the replica of '*hiladini sakti*' of Krishna. He himself assumed the role of 'manjari', the junior associate of the 'sakhis', and yet his poems are not all jugglery in philosophical niceties - his poems pertaining to '*abhisara*' or even 'milana' - 'bipralabdha's 'sambhoga' are all imbibed with a spirit of abounding devotion, which imparts the glow of blosswoming poetry to his masterly philosophical thoughts.

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Govindadas, Seth (1896 — 1974)

Seth Govindadas, born at Jabalpur in 1896, was an eminent freedom fighter and Hindi writer.

Seth Govindadas belonged to a very wealthy family of Jabalpur, Madhya Pradesh, studied English, Sanskrit and Hindi at home. He was greatly influenced by his grandfather Seth Gokul Das; joined freedom movement in 1920 and went to jail a number of times; travelled abroad as a member of various cultural delegations, and was elected member of Central Legislative Assembly before Independence.

After Independence, he was first elected a member of Constituent Assembly and then continued to be an elected Member of Parliament (Lok Sabha) till his death. He was elected Chairman of the Meerut session of Akhil Bhartiya Hindi Sahitya Sammelan, Jabalpur University honoured him by conferring on him a Doctorate honoris causa. As a writer he was initially influenced by Devakinandan Khatri as is evident form his first novel *Champavati,* which he wrote while he was only twelve.

His childhood interest in Ramlila, Raslila and Parsi theatre seems to have made him a dramatist. He was also a journalist and was editor of a literary mantly Shrisharda published from Jabalpur. He made a film 'Dhuandhar' based on his play Kulinta. He is known as one of the important promoters of one-act plays in Hindi. Some of his better known works are: *Vishva prem* (play,1917), *Kartavya* (mythological play,1936), Prakash (play,1935), *Harsha* (play,1936), *Dhokhbaz*(1941), *Sapta rashmi* (1941), *Shashi Gupta* (1942), *Tyag ya grahan* (1943), *Karna* (1946), *Partha dal* (1946) *Dukh kyon* (1946); *akistan natak* (1946), *Prem ya pap* (1946), *Bara papi kaun* (1948), *Do natak* (1949), *Harshe* (1950),*Sukh kisme* (1950), *Ram se Gandhi* (1952), *Chatushpath* (1952), *Seva path* (1952), *Mahatva kise* (1953), *Ekadashi* (1953), *Rahim* (1955), *Sabai bhoomi Gopal ki* (1956), *Mahaprubhu Vallabhacharya*(1957),

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Garibi ya amiri(1957), '*Kulinta*', '*Panchbhut*', '*Navnas*', '*Bak Gandhi*', '*Bhavishyavani*', '*Bhartendu*', '*Bhiksh se grihasth*', '*Bhoodan yagya*', '*Mahatma Gandhi*', '*Shap aur vardan*', '*Shershah*', '*Santosh Kehan*', '*Spardha*' are other one-act plays which have been very famous. His novel *Indumati* was well received. He has also published his autobiography in three volumes.

Besides his prolific contribution to Hindi literature in its various genres, Seth Govind Das will be remembered of his unflinching and staunch advocacy of Hindi, as Rashtrabhasa (lingua franca). In this respect he is ranked as second only to Purusottam Das Tandon.

In the field of travelogue he contributed *Prithivi parikrama* (1961), *Uttarakhanda ki yatra. Sudoor dakshin purva* and *Hamara pradhan upanivesh.* Also, he touched on history in his writings, some of the examples of which are *Angrezon ka agman aur unke bad, Prag Bharat ki ek jhalak.*

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Govindadasa (1671 — ?)

Govindadasa, born in 1671, was a great Maithili poet.

Govindadasa was a poet. The names Govinda, Govindadasa Jha (or simply Govindadasa) and Govinda Thakura are quite confusing. They baffle attempts at their identification as our Knowledge of the biography of medieval writers is still incomplete.

There are two poets known simply as Govinda; one of them also known as Kavi Horarji (1639), is known primarily as the author of a Kirtaniya drama called *Nalacharitanata.* The other (19th century) is known for his devotional poems on Shiva. Others also call themselves sometimes simply as Govinda, but Govinda Thakura can be distinguished from the other Govindas. Govinda Thakura (b. 1482, d. 1550) who flourished under the patronage of Maharaja Kamsanarayana (1496—1527), was the author of an important commentary on Kavyaprakasha and visited Orissa as a devotee of Lord Vishnu. His poems are found in the anthology known as *Kamsanarayana padavali* or *Bhashagita sangraha* edited by Ramanatha Jha.

His relationship with his patron Maharaja Kamsanarayana is often compared to that which obtained between Maharaja Shivsingh and Vidyapati. But the great successor of Vidyapati was Govindadasa, different from all these poets. He is, however, different from the Bengali Govindadasa (also known as Govindadasa Kaviraja) who wrote in a Maithili-mixed dialect called Brajabuli.

Govindadasa (or Govindadasa Jha) who is Vidyapati's actual great successor belonged to a Maithila Brahmana family of Katyayana Gotra. His elder brother Gangadasa was a Sanskrit poet and his younger brothers Haridasa and Ramadasa, the authors of the kirtaniya drama *Anandavijayanatika* were Maithili poets. Ramadasa's date is definitely known as he regards Maharaja Sundara Thakura (1663/64-1670/71) as his patron.

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As a poet, Govindadasa Jha is markedly different from Vidyapati. Vidyapati succeeds in entering into the sentiments of common men and women through simple and directly sensuous images. Gobindadasa on the other hand is more concerned with the ornamentation of his poems than with feelings.

Moreover, while Vidyapati is more secular than devout, Govindadasa is mostly devotional. As a corollary of these qualities the poetry of Vidyapati was popular in the full sense of the word but Govindadasa could never be popular—indeed, he seems to have been forgotten in his own land and the extant sequence to his poems on Radha Krishna lila are mostly based on the finds in Bengal.

Nagendranatha Gupta first made it known that like Vidyapati, Govindadasa had been mistaken to be a poet of Bengali and that he was actually a Maithili poet. Chetanatha Jha and Chanda Jha confirmed this fact while Mathura Prasad Dikshit published a Maithili edition of his poems. Amaranatha Jha has finally brought out an authentic version of his poems, based on the collections of Chanda Jha and called it Shringarbhajananjali.

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Govinda Pai, Manjeswara (1883 — 1963)

Manjeswara Govinda, born in Manjeswara in 1883, was a great poet and a great scholar in modern Kannada literature.

Manjeswara Govinda was one of the veteran poets and a great scholar in modern Kannada. He lived in Manjeswara situated in South Kanara. He was born in a Gowda Saraswata family and had his education up to the Pre-degree stage in Mangalore and later he studied in Madras as South Kanara was a part of Madras Presidency in those days. Due to ill health he could not attend the B.A. degree examination completely. However, he secured a gold medal for English as he stood first in that subject in the Presidency.

His thirst for knowledge persisted throughout his long life and he learnt several languages. He has contributed articles in Kannada, English and Kondani. He dedicated his life to the service of Kannada and his contribution to Kannada literature is not only valuable but also varied and voluminous.

Govinda Pai's contribution to modern Kannada literature began with poems published in the first issue of Suvashini, a monthly journal in Kannada published at Mangalore in August 1900. It is learnt that he composed poems even in his boyhood. As was customary in those days, he wrote in traditional metres. Later, he decided to forego the old kind of rigidity in rhymes. In the beginning this was resisted by his elders and friends and gradually they too were convinced about the new attempts.

Although Govinda Pai gave up the traditional use of 'adiprasa' (rhyme in between the two vowels in the beginning of a line of a poem), he did not discard the use of 'antyaprasa' (rhyme) at the end of a line of a poem) which he had mastered fairly well, Barring a few solitary publications in the form of booklets in the beginning, we have at present five collections of his poems, viz. *Gillivindu* (1930), *Golgotha* (1931), *Vaishakhi* (1947), *Nandadeepa* and *Haridayaranga.* These narrative poems have been printed again and again either separately or jointly.

His poems are noted for the rich experience of the poet and his high imagination. Similarly, they are remarkable for the rare vocabulary and different types of construction. Unless one takes sufficient pains to understand a poem, it is not possible to interpret it. G.P. Rajaratnam

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has aptily said in his book on poet Govinda Pai that the poems of Govinda Pai are like fort walls. Both *Golgotha* and *Vaishakhi* may be considered as companion poems since one deals with the last minutes of Jesus Christ and the other with the last minutes of Lord Buddha.

Two other narrative poems of the same type, one known as 'Prabhasa' dealing with the last phase of Sri Krishna and the other called 'Dehali' devoted to depict the last moments of Mahatma Gandhi are left unfinished. The first collection *Gilivindu* contains 46 poems written by the poet at different periods. These reflect the poet's attitude towards life, his love for the country, his appreciation of nature around and his enthusiasm for Kannada. He has translated a few poems of the *Rubaiyat* of Omar Khayyam. His experiments with a variety of contructions and the rich treasure of rare words, sometimes coined by himself are found abundantly. It is common knowledge that no poem of Govinda Pai can be studied without his footnotes.

Hence, the first collection has exhaustive notes at the end. The next anthology called *Nandadeepa* contains 37 poems written by the poet now and then in memory of his beloved wife who passed away very early in his life. The predominating idea is devotion to God. He has given expression to his unforgettable grief in several ways. *Hridayaranga* is a collection containing 44 poems dealing with the different aspects of life. As the title of the book indicates, it is true that it is a light radiant for ever. We can see the patriotic mind of the poet as well as his sympathy for the downtrodden.

His love for nature and faith in God go together. Some of the short narrative poems found in this collection are very impressive. The last two collections were published after the death of the poet. In all, Govinda Pai has his own individuality as a poet. His style is terse; but his thoughts are elevated. Govinda Pai's contribution to Kannada poetry was recognised by the Government of Madras and he was honoured with the title 'Rashtrakavi' in 1949.

Govinda Pai's contribution to Kannada drama, though small in number, is nonetheless considerable. *Hebberalu* which appeared in print in 1946, deals with the life of Ekalavya who is a symbol of 'gurubhakti' (respect of the teacher). This is written in blank verse and Govinda Pai has utilised the medium of chorus which is a characteristic feature of a Greek play.

The author has made use of this story found in the epic *Mahabharata* to depict the clash between Aryans and Non-Aryans effectively. *Chitrabhanu athava* 1942 is a play based on the Quit India Movement of 1942. Some of the Japanese Noh plays translated into Kannada by Govinda Pai are now published in a book form along with another play *Tayi* first published in 1942. It is said that the author had written one more play called *Sairandhri* left unfinished and till now not traceable.

Govinda Pai's contribution to Kannada prose is vast indeed. He has to his credit a translation of the life of Sri Krishna based on a Bengali narrative poem written by Nabinchandra Sen. Some of his essays are general and there are a large number of research articles which have widened the horizon of knowledge in different spheres. They are very nearly 120 in Kannada and 27 in English scattered over different journals.

The Kannada Research Institute of Dharwad has published his three lectures in a book form called *Muru upanyasagalu* which deal with the works of Ranna, the date of Basaveshwara and the early history of Kannada literature. The book *Kannadada more* published in 1975 contains 14 essays relating to different topics. The scope of Govinda Pai's research articles is very wide. It covers literature, history, religion, place names and other social sciences.

His wide reading, untiring zeal for knowledge, honest approach and earnest efforts are the hall-marks of this rich treasure of research articles. It is learnt that he had a collection of 5,000 books in his personal library. It is now intended to publish these research articles in one

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or two volumes. This will be a fitting memorial to the profound scholarship of Govinda Pai.

Govinda Pai's greatness as a man is revealed well in his collection of letters brought out by G.P. Rajaratnam. He was a noble man in all respects. As a mark of great tribute to such a benevolent man, the Kannada people unanimously elected him as the President of Kannada Sahitya Sammelana held in Bombay in 1950. The regard for Govinda Pai may be noticed in several ways even to this day. Srinivasa Havanur and M.V. Naik had taken great pains to prepare a bibliography of Govinda Pai's writings in a systematic way in their *Govinda Pai vangmaya darshana*. This goes a long way in helping the scholars who intend to study the writings of Govinda Pai. Some of his friends have joined together and they have started a research institute called Rashtrakavi M. Govinda Pai Research Institute at Udupi.

The authorities of Bhandarkar's College, Kundapur have brought out a commemoration volume known as *Diviga* in two parts, paying rich tributes to the notable departed soul. Recently, the Kerala Government was generous enough to start a first grade college at Manjeswara in the name of M. Govinda Pai. All these are enough to prove that his well-wishers hold him in high esteem even after several years. Thus Govinda Pai's name lives forever both in the realm of Kannada literature as well as in the minds of Kannada people.

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Govinda Pillai, P. (1853—1897)

P. Govinda Pillai, born in 1853, was the first historian of Malayalam literature.

P. Govinda Pillai was the first historian of Malayalam literature. His father was a munsif in the erstwhile Travancore State. He pursued his studies in Trivandrum and took the B.A. degree in 1873. The Maharaja of Travancore, Ayilyam Tirunal, appointed him in the palace service as the manager. He was promoted in the palace service to the highest position as 'Sarvadhikariakkar' and continued there till the accession of Shri Visakham Tirunal. Then, he practised law.

Govinda Pillai was interested in Malayalam literature. With the help of Kerala Varma Valya Koil Tampuran, he wrote many literary works. He prepared a book in English titled *A Hand Book of Travancore* and published the famous *Naishadham*, the notable Champu work written in medieval manipravalam.

His monumental work is the *Malayala bhasa charitram* (History of Malayalam language and literature) published from Trivandrum in 1881. In the introductory note of the book, he says: "I have prepared this book consulting many old people and collecting scholarly information from them. And this attempt is to identify the great poets of our land, to make up for the deficiencies, to recover the lost literary stuffs, not to relegate the present available materials into oblivion but to encourage new writers so that they may write and develop our literature".

The book is divided into fourteen chapters and the history starts from the beginning of the Kollam era (825 A.D.). The Chronological divisions are: 825-1425, 1424-1525, 1525-1675, 1675-1775, 1775-1825, 1825-1861, 1861-1866, and then there are three chapters on contemporary literature. Thus the whole history and development of Malayalam language and literature has been discussed with a historical sense and critical insight.

He maintains an academic standard and discipline though it was a new venture in Malayalam to write a history of language and literature. All the later writers depended on

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Govinda Pillai's book as the authentic base to write more elaborately the history of Malayalam literature. Thus as the pioneer in the field his contribution to literary studies is unique and it makes him a remarkable personality.

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Govinda Pisharody, Cherukat (1914 — 1976)

Cherukat Govinda Pisharody, born in 1914, was a progressive short story writer, novelist and dramatist of Malayalam literature. He saw the corss-section of the life in Kerala and portrayed it through his own medium.

Cherukat Govinda Pisharody (Malayalam) was popularly known as Cherukat. He passed the Vidwan Examination in Malayalam and Sanskrit. Though, he studied Ayurveda also it was as a school teacher that he began his career. After some time, he was appointed a teacher in the Sanskrit College at Pavartty near Guruvayur and then in the Sanskrit College at Pattambi, which was established by Punnasseri Nilakanta Sharma.

While working there, he started participating in politics also. For a few years from 1930, he was an active Congress worker and later he became a believer in Marxism. Although, he continued to be a Communist in his later life he believed in a kind of religious discipline. He retired from college service after a long career in 1976.

Cherukat was a progressive writer in Malayalam. His works include 7 collections of poems, 8 collections of short stories, 6 novels, 15 plays, and the autobiography *Jivitappatha* (The road of life) which won him the Sahitya Akademi Award in 1976. Most of his works convey the message of communist ideology and they are widely appreciated.

His novel *Muthassi* (Grandma) which has been hailed by non-Communists also, reflects the progressive approach to the common man's life in Kerala, and hence, it is more liked by the labour class and peasants. In the novel *Devalokam* (The land of the gods), the author depicts the drawbacks of the communist movement in Kerala while he boldly challenges the opponents of communism. His main concern in his novels and stories is the decaying feudalism and the rise of a new life in Kerala.

In his plays like *Taravatittam* and Nammalonnu he is a realist; he draws from the life around him, frames the theme according to his ideals, projects characters with social and political motivation and composes dialogues in a realistic style. He plays also attracted people. As a teacher, as a peasant, and as a political ideologist, he saw the corss-section of the life in Kerala and portrayed it through his own medium. His autobiography also gained popularity. Its beautiful narrative diction makes it as readable as a novel. Among the writers of Malayalam of his generation Cherukat occupies a prominent place.

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Govindan Kutty Nair, Ullattil (1906 — 1966)

Ullattil Govindan Kutty, born in 1906, was a noted critic, writer and a reviewer of Malayalam literature.

Ullattil Govindan Kutty Nair was a noted critic, popularly known by his initials, G.K.N. After passing the Vidwan examination of the Madras University he took to teaching and retired in 1961. In the early days of his career he wrote poetry, plays and light essays; later he established his reputation as a discerning critic. He won the title of Sahityanipuna in 1961. He was also the President of the Kerala Sahitya Parishad in 1964. He is better known as a reviewer than as a critic.

Throughout his literary career he had contributed reviews of contemporary works in periodicals, especially in the *Mathribhumi*. His collections of reviews and studies include Sahitya *Sancharam* (Roamings in literature), *Adhunikasahityam* (Modern literature), *Bhashayum gaveshanavum* (Malayalam language and literary research). *Vicharadipti* (The light of thought), *Vicharadhara* (The current of thought), *Ghantapatham* (The track of the bell), *Kavyasvadanam* (Appreciation of poetry), *Ruparekha* (Outline), *Vimarshanavum Asvadanavum* (Criticism and appreciation) and *Vishvakanti* (Glories of the world).

Besides these he has written a play, *Jivitanatakam* (The drama of life) and over 30 introductions to various books. As a critic he is meticulous in the use of terminology; he is more concerned with presenting the thematic aspect of the works he reviews than with detailed analysis or appreciation. But his sincerity of purpose and impartiality are above board. His reviews are free from caste, communal, personal or ideological prejudices. Of his extant collections, *Kavyasvadanam* and *Vishvakanti* contain some of his distinctive contributions. The articles in the former include studies of the well known poems of *Asan*, *Vallattol* and *Vailoppilli* and those in the latter discuss poets and eternal values of life.

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Govindan, M. (1919 —)

M. Govindan, born in Ponnani in 1919, is a powerful writer and thinker of Malayalam literature.

M. Govindan is a powerful writer and thinker of Kerala. He was born in Ponnani, and settled in Madras, where he was a government servant till he resigned his job in 1959 to be free to work in his own way. He was acquainted with the various writers and thinkers and gradually became attracted to the radical humanism of M.N. Roy.

A man of wide reading and deep thinking, he emerged as a great writer in Malayalam literature as well as in the contemporary cultural scene of India. He started a quarterly, Samiksha, which was simultaneously published in English and Malayalam. Its Rennaissance Number is a valuable production. He wrote a dozen books in addition to a number of poems and articles published in various Malayalam and English journals.

In 1973, he was given the Jawaharlal Nehru Fellowship for three years to work on 'Archetypal Ganga in South Indian Creative Lit-

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erature'. Among his published works, *Ni manushyane Kollarutu* (You shall not kill man) is a powerful drama. Many collections of essays and poems are also there to his credit.

In the pursuit of modern trends in Malayalam poetry, he is often an adventurer. Many of his poems are deeply satirical, and tinged with human feelings and courageous responses to contemporary life. His lines have a meaning beyond the obvious. He uses unusual images, employs words with pun and fun and utilises metre or folk rhythm of his own choice.

His thought-provoking poems are often criticised as the immature scribbling of a thinker. But they are original in thought, content and other qualities 'Pashanappattu', 'Valkonatavante varavuntu', 'Swayamvaram', etc. are among his noted poems. He has inspired many modern writers in Malayalam. He was one of the main architects of the All India Writers Conference held in Kerala in 1963.

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Govindan Nair, Idasseri (1906 —)

Idasseri Govindan Nair, born in 1906, is an eminent Malayalam poet and dramatist.

Idasseri Govindan Nair is an eminent poet and dramatist. He left schooling at the age of 15. He went to Alleppey to be trained as a lawer's clerk, but he later returned to his native town. After a brief while he went to Calicut and worked as a lawyer's clerk for some time. He toyed with the idea of going to Singapore. When that attempt failed he got back to Kuttippuram. He settled down at Ponnani, a nearby town. He started his writing career there.

He won the Sahitya Akademi award in 1969 for his work *Kavile pattu* (The song at the shrine). He was one of the few poets who stayed deliberately away from the musty romanticism of his time. Throughout his active poetic career of about four decades he was able to maintain this stance which, earned him appellations like 'the poet of force and vitality', 'the poet of new humanism' and the like. He derived strength and drew most of his themes from the raw and unadorned life of the village of which he was an integral part.

His poetic identity bore the unmistakable imprint of a rural sensibility moulded by cruel, tragic and ironic circumstances that abound in any rural setting. While others idealized the glories of rural life, looked skyward and sang of carefree lives and loves of the village folk he looked around, saw the stark realities and sang of them in his forceful idiom. He is touched by the pathos inherent in the heroic struggles of thermal folk. Rather than meditating and theorizing on the variegated human situations he narrated them with the gusto of an interested onlooker.

It is this deep and profound concern with the people— the farmer and the labour around him, that moulded him into an accomplished narrative poet rather than a lyricist. He has six collections of poems to his credit: *Alakavali* (Ringlets of hair), *Laghuganannal* (Light songs), *Kavile pattu* (The song at the shrine), *Karutta chettichchikal* (The dark chetti women), *Tatvashastramurannumpol* (When philosophies sleep), *Puttan kalavum arivalum* (The new pot and the sickle), out of which the last four contain his most important poems which define his poetic philosophy and exemplify his poetic technique.

His major plays are the following:

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Kuttudrisi (Joint farming), *Nulamala* (Imbroglio), *Chaliyatti* (The chaliya woman), *Kaliyum chiriyum* (Laughter and plays), *Ennichchutta appam* (A few cakes), *Natiyil pataratta mulla (A* prop-shy jasmine). In addition, he had written a number of one-act plays and a few short stories. The selected edition of his poems plays and stories, *Idasseriyute tirannetutta kritikal* (Selected works of Idasseri, Trichur, 1996), published on his 60th year, contains the cream of his work, 85 poems, two serious plays, a farce and two short stories.

He was an untutored henius. Lack of formal education appears to be his strength for that helped him keep his faculties wide awake. He took part in all the strings of the times in which he lived. He plunged headlong into the thick of the nationalist movement, became a Gandhian and stayed one till the end of his life. He had a large circle of friends, the young writers among them looked upon him as their mentor. As a poet of abiding social commitment he is unrivalled. Telling stories with all their pohtos, irony and humour was his forte.

In *Chakarikkuliikal* (Ratting pits) he sings of the wretched woman labourers whose lives rot in the foul retting pits, beating the wet coconut husks into coir fibre. In Puttan kalavum arivalum (The new pot and the sickle) he laments how a hard-working peasant is deprived of the fruits of his labour by his landlord. The peasants in that poem declare that reaping of the crop could wait till they have reaped power.

Panimutakkam (The strike) tells one the heartrending tale of a strike which takes a heavy toll in terms of human lives. The mill owner and his wife—a barren couple performing a yagna for the blessing of a child are contrasted with a labourer and his wife who lose all their ten starving children after consuming the sweet distributed by the childless couple after the yagna.

The writer's village is inhabited by all manner of people—illiterate youngmen making it good in life through persistent effort, sisters sacrificing their youth and honour for the sake of brothers only to be turned out later from their own homes, fathers visiting married daughters and leaving in shame after being disowned by rich sons-in-law, women cheated in love ending their lives, trading women visiting the village seasonally, folk dancers visiting houses after the harvest are only a few of them. In an exquisite poem, *Tatvashatrunnal urannumpol* (When philosophies sleep) he tells the story of a village belle whose hopes of matrimony are dashed against the unconcern of a fatalist father and a brother committed to dialectical materialism.

She solves her problem ingeniously by leaving the house at the dead of night, when the two philosophies were fast asleep, guided by the flickering lamp after a reassuring sign from her lover. His heroines are not pathetic weeping willows, nor his heroes slothful weaklings. They are capable of heroic self-sacrifice. Their fortitude, optimism fighting spirit and their instinct for survival speak of the healthy trend he had injected into the literature at a time when it was fashionable to cry one's heart out or to flee from the world of reality. His sensibility was deeply rooted in the spirituality of the land, whose immortal legends had always fascinated him.

As reconteur he is equally at home in retelling the toughing episodes in the lives of Krishna and the Buddha as he is in telling the stories of the men and women around him. *Ambatiyilekku vintum* (Back to vraj again), *Bimbisaranate itayan* (The shepherd of Bimbisara) are two of his best narrative poems. In the former he makes Krishna's charioteer, Daruka articulate a philosophy of action as he takes the Lord back to his dream-land, Vraj. Through the words of the charioteer and the cowherd women he unfolds his own thoughts.

His poems apostrophising his favourite deity Hanuman and his favourite leader Gandhiji are memorable pieces. As a poet, he has handled a wide variety of themes and techniques. Classical and folk themes, themes from

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contemporary life and concerns have appealed to him. He was not loathe to experimenting. He was keen on being original. In *Purappani* (Building the house) which seems to embody his poetic credo, along with his *Ente panippura* (His introductory note to the selected works), he proclaims that he would not mind the smiles and frowns of visitors of his 'house' but he would not want them to comment that it is a copy of other edifices. This quest for originality is the hallmark of his poetry.

His quest for originality is also found in his plays. His *Kuttukrisi* (Joint farming, 1950) is a unique achievement in theme and treatment. It was the first attempt to offer an economic solution to the tangled social problems of a rural society. A Nair landlord and a Muslim tenant together with a backward Hindu landholder boldly experiment with joint farming, against stiff resistance from the Hindus and Muslims. He offers glimpses of how this united approach to an essentially economic problem might lead to the union of the Nair landlord's son and the Muslim tenant's daughter.

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Govindan Nair, V.K. (1903 —)

V.K. Govindan Nair, born in 1903, is an eminent Malayalam poet and writer who gave much emphasis on poetry.

V.K. Govindan Nair (Malayalam) is an eminent poet. He took his B.A. degree from the University of Madras and entered Government service in 1927. He retired in 1958. V.K.G. as he is popularly called was not a prolific writer; his first volume of poetry was published in 1963, after he attained his sixtieth year. Titled *Avilppoti* (Packet of beaten rice, 1963), it was acclaimed as a significant poetic achievement. It won the Kerala Sahitya Akademi's award for poetry in 1964. This volume contains 24 short poems, mostly devotional. *Avil* (beaten rice) is symbolic of the humble offering of the devotee to his Lord, reminiscent of Sudama's offering to Krishna.

Bhakti is the dominant strain in his poetry. In an attitude of total surrender to Krishna, he has sung to the Lord as a humble devotee, as friend and lover. The variety and tenderness of the human relationships that he establishes with his deity make these poems an authentic record of his communion with God on essential human terms. This quality—the genunineness of the experience combined with the grace and lucidity of expression- has lent his poems a unique charm. He finds fulfilment of his poetic destiny in his limited concerns and has no delusions or pretensions to modernity.

He is utterly sincere when he makes the disarming confession that he has not mastered the new poetic idiom. In another context, he states that his poetic fancy is too old to climb the peaks of modernity and that it is content to limit its prancing in the courtyard of the temple of the Muses. The laudatory appellation 'bhaktakavi' (devotee-poet) used often to refer to him need not make one blind to his purely aesthetic concerns. He is a poet first and a devotee next. It is a measure of his poetic excellence that he is dexterous in handling devotional as well as worldly themes. His later poems grouped as *Bhadradipam* (Lamp eternal) in his collected poems (1974) strike a balance between his de-

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votional and aesthetic concerns. He is a poet of beauty; he imagines his deity as beauty incarnate and he sees and feels the presence of God in all things beautiful.

A delicate strand of philosophy runs through his major poems— a clearheaded, positive philosophy of life which is wedded to the essential goodness of humanity. He is a past master in the composition of muktaka (single-stanza poems). The third section 'Muttukal' (Pearls) of his collected poems contain 187 such muktakas which have been acclaimed as winged words in view of their flights of fancy and sucid diction.

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Govindavaidya (17th Century)

Govindavaidya was a great Kannada poet of the middle 17th century, patronised by the then ruler of Mysore.

Govindavaidya was the author of *Kanthiravanarasarajavijaya* (1648) which eulogises his patron's pedigree, valour, administration and the beauty of his capital. This rather lengthy composition in the 'sangatya' metre claims attention less by virtue of innate poetic quality than by the fact that it deals with facts of history in facile verse. History as a direct subject of poetic composition was a rare thing until Govindavaidya initiated the trend. The result is that his work illuminates aspects of contemporary social and political life in times of peace and war.

In particular, it gives a vivid account of how Kanthiravanarasaraya with determined valour repulsed Ranadulla Khan's invasion of Karnataka. The confusion which the invasion caused and the manner in which the aggressor was thrown back are described with vividness and power. Though descriptions sometimes tend towards hyperbole and the inclusion of the Madana-Mohini story is not relevant (but included only to Provide an opportunity for the erotic), the easy movement of the narrative, the occasional flights of the imagination and close observation of detail are some compensations for the absence of great poetic beauty. The credit for initiating the vogue of making actual history the subject matter of poetry goes to Govindavaidya and to the Mysore rulers who sponsored it.

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Gowhar, Ghulam Nabi (1934 —)

Ghulam Nabi Gowhar, born in 1934, is an eminent Kashmiri novelist and poet.

Ghulam Nabi Gowhar (Kashmiri) is a novelist and poet. His two novels, Mujrim (The accused, 1969) and Meoyul (Union, 1973) have already been published. His third novel *Pun ta pap* (Virtue and sin) is being broadcast from Radio Kashmir in a weekly series. Mujrim is concerned with the love affairs of Bashir, the son of a rich man, and Hajra, the daughter of a poor man. The whole story of Hajra's passionate love, her wooing by Bashir and her disastrous end is unfolded by various letters and evidences produced before the court of law.

Meoyul is a pornographic story revolving round the love affair of Mahmooda and Jalil.

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The two characters get married but Mahmooda's voluptuous and violent nature proves to be incompatible with the romantic and idealistic nature of Jalil and the contrast of their nature leads to Jalil's relative impotency and his separation from his wife. The couple is ultimately reconciled by a subtle and psychological treatment arranged by their friends Motilal and his wife Meena. Gowhar has a taste for poetic metaphors, similes and other devices of rhetoric.

Gowhar's poetry is generally didactic or amorous and only a small portion of it has been published in various journals. Gowahar has also edited the complete works of Ghulam Nabi Aariz (1916-65). He has been actively engaged in several cultural and literary activities in the state.

Gowhar was elected president of the Kashmir Cultural Organisation in 1972. He had been a member of the Executive Board of the Sahitya Akademi, New Delhi since 1977. He has been also a member of the Editorial Board, Kashmiri Dictionary.

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Gowhar, Mohiud-Din (1940 —)

Mohiud-Din Gowhar, born in 1940, is an eminent Kashmiri poet and writer.

Mohiud-Din Gowhar iis known for his short free verse poems published in various journals and anthologies. He does not have any institutional attachment and his most favourite themes are man's loss of values and the futility of man's existence.

He exploits Hindu mythology for his symbols. The use of modern imagery in his poetry seems deliberate and sounding rather far-fetched.

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Gramani, M.P. Sivagnana (1906 —)

Sivagnana Gramani, born at Saluvan Kuppan in Madras in 1906, was a leading freedom fighter, politician, social activist and writer.

Sivagnana Gramani was born at Saluvan Kuppan, Thousand Lights, Madras on 26 June, 1906. Ponnuswamy Gramani was his father and Sivakami his mother. He studied only upto the third standard in the Corporation Elementary School at Purasavakkam, Madras. At that point he took leave of school education. But at home he had the opportunity to study Tamil literary works like the Thevaram. Thiru Arutpe. Thiruvachakkam etc.

In his early life, he learnt handloom weaving though it did not become his profession. He started his life as a press compositor in the journal *Tamilnadu*. Once the labourers in the press office went on strike and Sivagnanam lost his job. In 1927, he joined the Indian National Congress. He had his first taste of prison life when he participated in the Congress boycott of the Simon Commission. He was charged with coercing shopkeepers to down their shutters for observing Hartal; the spent 12 hours at the Vepery police station.

In 1930, Gandhi started the Salt Satyagraha. Sivagnana joined the Satyagraha movement. He was, however, not arrested. In 1931, he was demonstrating in front of toddy shops. His kinsmen were afraid of associating with him. In 1932, he got a prison sentence for six months. After release, he became a very ardent and a full-time nationalist.

He has a natural ability to speak well in public meetings. It is said that he was influenced by the famous Gnaniyar Swamigal of

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Cuddalore. He worked in close concert with C. Rajagopalachari who was the spokesman of Gandhi in the south. He supported Rajagopalachari who did not favour opposition to Hindi.

In the 1950s, Rajagopalachari was under a political cloud. But Sivignana Gramani stood by him as a loyal supporter. He was a great lover of Tamil culture. He started the *Tamil Arasu Kavyhaham* which was a political party whose aim was to promote knowledge of the nature and achievements of Tamil society. The Congress party did not approve of the political assumptions of Sivagnana Gramani and so he had to leave the Indian National Congress.

His fervour in the cause of the revival of Tamil glory became boundless and during the second ministry in Madras Rajagopalchari he started an agitation for the inclusion of Tiruthani in the Madras, Tamil State. Even his mentor Rajagopalachari went to the extent of ordering his arrest in 1953.

In 1956, M.P. Sivagnana who had by then come to be widely known as M.P. Si, started an agitation for linguistic states. In November 1956, as a result of the deliberations of the States Reorganisation Committee Andhra was separated from Madras. The residuary State continued to be called Madras.

But M.P. Sivagnana agitated for the renaming of the Madras State as Tamilnadu. He had a short stint of imprisonment in that connection. He claimed it as a personal victory when in April 1961, Tiruthani was joined with Tamilnadu. He has been fighting for the use of the Tamil language as the sole medium of instruction at all stages of education in Tamilnadu. His understandable love for Tamil was not unmixed with a profound dislike for English.

Sivagnana Gramani is also reputed as a man of letters. He has written the biographies of Kattabomman and V.O. Chiadambaram Pillai. His book on 'Vallalar' earned for him the Sahitya Akademy Award; He is currently the Chairman of the Madras Legislative Council.

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Grant, Nugent (19th Century)

Nugent Grant was the last of the distinguished English barristers who practised in the Madras High Court.

He was the nephew of Robert Grant and Willie Grant, two of the foremost leaders who were practising mostly on the Original Side of the Madras High Court. Nugent Grant came to be enrolled as a Bar-at-law at about the same time as the enrollment of Sir C.P. Ramaswami Ayyar, Sir M. Venkatasuba Rao, Sri V. Radhakrishnayya and other prominent advocates of the Original Side of the Madras High Court.

He built up a practice mostly comprising criminal work and very soon came to be recognised as one of the top criminal trail lawyers in Madras. Side by side he kept in touch with the civil side. He was appointed Crown Prosecutor and Public Prosecutor in the Madras High Court but he found himself a misfit in the prosecuting role and very soon gave up both the offices.

Nugent Grant's rise to the top in the Original Side of the High Court was amazing. His undoubted ability and his remarkable prowess in taking witnesses in cross-examination were the reasons for it. As practically the only English Barrister available, he got all the briefs from the leading solicitor firms. The most frequent appearances in the big casses which came to be filed as a result of mass speculation in the piece goods and yarn market at the conclution of Peace after the First World War were those of the trio comprising Nugent Grant, V.V. Srinivasa Ayyangar and Sir C.P. Ramaswami Ayyar.

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He had an enormous fund of common sense and good grounding of commercial law. His method was to take the witness by storm and extort favourable answers from him. He, like other eminent cross-examiners, believed in formulating a theory as to the case to be put forward on behalf of his client and adopted his cross-examination so as to make the witness support that theory.

For thirty-five years, Grant typified the most intelligent agency at the Madras Bar to bring out the truth by cross examination. He used to sit for hours both the morning and the afternoon of a holiday and even after court hours on working days, if necessary to study the cases which he had to conduct in all their various details both with regard to facts and with regard to law.

He believed strongly that it was more important to establish the client's case on firm footing on the facts before thinking of abstruse questions of law on which he could gain victories. In most cases, he got away with it on the facts, and it was rarely that he had reason to argue on the law.

He was extremely generous to his juniors who instructed him in a case. He saw to it personally that the juniors' fees were paid before he thought of satisfying himself whether his own fees had been properly paid.

He will always be remembered as one of the most efficient and honourable lawyers who practised in the law field in Madras and upon whom even the senior most judges looked with awe and respect.

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Gregorios, Mar Benedict (1916 —)

Benedict Mar Grogorios, born at Kallooppara in 1916, was a leading educationist of Kerala.

Benedict Mar Grogorios was born on 1 February, 1916 at Kallooppara, Tiruvalla in an orthodox Christian family—Thangalathil. In pre-monastic life his name was T.E. Varghese and his parents were Idiculla and Annamma.

Benedict had his primary and middle school education in the Lower and Middle Schools, Puthussery-South. He had his High School education in St. John's High School , Eraviperoor. During his school life he was an active scout. He passed S.S.L.C. in 1932 and joined the Catholic Church in the same year. On 15 August, 1935 he made his temporary vows in the Benthany Ashram with his name as Brother Benedict.

After finishing his studies in the Minor Seminary, Trivandrum, he joined the Papal Seminary, Kandy, Ceylon for his ecclesiastical studies. Brother Benedict was ordained as Priest on 24 August, 1944 by His Excellency Bishop Bernard Regno, O.S.B. Two years later Fr. Banedict joined St. Joseph's College, Tiruchirapalli for the course of B.A. (Hons) in Economics. He graduated with 1st class honours, and was placed first in order of merit in the Presidency of Madras.

In 1949, he was appointed as the first Principal of the Mar Ivanios College which was started by the late Archbishop Mar Ivanios in Trivandrum. Four years later he was nominated by the Holy See as the Auxiliary Bishop to His Grace Mar Ivanios and he was consecrated Bishop on the 29th of January, 1953 with the name Benedict Mar Gregorios. In the same year Archbishop Mar Ivanios passed away and Bishop Mar Gregorios was appointed as the Apostolic Administrator of the Archdicese of Trivandrum by the Holy See. Then, he was made Archbishop of Trivandrum by the Holy See.

Ever since his elevation to the Metropolitan See of Trivandrum, His Grace showed Keen interest in the welfare of the people, not only in his jurisdiction, but all over the state and country. Besides starting new educational institutions in the Archdiocese including one more first grade college in a rural area and also a Teachers Training College, he concentrated on

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starting social welfare centres in different places. He firmly believes that the improvement of agriculture is an important factor towards the progress of our nation. He erected several model agricultural farms in a large number of villages. These farms inspire the farmers around to adopt scientific and modern methods of agriculture. The campus of his own residence is also a model agricultural rural farm of important crops. People from different parts of the State and even outside come and collect seedlings and cuttings from these model farms.

With the cooperation of the Central Tuber Crops Research Centre, his Grace has been doing experiments in the cultivation of tapioca. The various varieties of tapioca he cultivated in his farms were distributed throughout the State. He propagated among farmers the cultivation of cocoa, cloves, nutmeg etc. A large number of plants of cocoa and cloves were distributed all over the State. He makes use of his public addresses to instruct people on modern and scientific methods of agriculture, on industrial enterprises on cooperative basis, on national integrity, the need of hard work etc. He visits I.C.A.R., New Delhi, International Rice Research Institute, Manila and other research centres to collect latest information and to see new methods.

In 1970, with the help of an English architect His Grace encouraged the idea of low cost housing. A few low-cost hoses were built as models. Two of these low-cost houses were built in his ownpremises. He started a training centre where about 50 young men were given training in the construction of lowcost houses under the aforesaid English architect. After the training, this team of young men was sent at the request of people from different parts of our country. In the Archdicese of Trivandrum more than five thousand houses were—built and given free to the homeless irrespective of caste or creed. This scheme is still continuing.

As an educationist, his Grace served the State of Kerala as a member of the State Education Advisory Board for more than twelve years continuously. His Grace is the Chairman of the Commission for Health Services of the Catholic Bishops Conference of India. All the Catholic medical institutions in India are covered by this Commission.

His Grace started in his Archdiocese a project to bring health services to a million people. This project has a ten-fold programme *viz.* (1) Education on health and development, (2) Nutrition programme, (3) Under-fives clincs, (4) Juvenile guidance, (5) Family planning through natural methods and responsible parenthood, (6) Maternity care, (7) Socio-economic development, (8) Enviormental sanitation, (9) Disease control programmes, (10) Rehabilitation of the disabled.

His Grace has organised people's committees in different parishes so as to enable unemployed young men irrespective of religion or caste to obtain loans from Nationalised Banks on D.I.R. Scheme to start some profitable cottage industries, trades or similar useful employment. Thousands of people have already been benefitted by this scheme through the service of these committees.

With a view to provide nutritious food commodities to the needy people at reasonable rates and also to help fishermen to have a better income, the Archbishop has started a Fishery project at Thottappally in Alleppey district. This project is equipped with fishing boats, ice plants, cold storage, forzen store, insulated delivery vans, insulated fish bins, generator etc.

Unlike other fishing projects existing along the coastal region, this project does not aim at exporting fish, thus making profits. On the other hand, this project aims at making fish and hill products like tapioca available to people both on the coast and in the interior. The project also visualises to promote health, education and nutrition programmes with a view to improve the socio-economic conditions of the people in the area. The entire net profit derived from this project is utilised for the benefits of the people in the area particularly fishermen.

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Offices His Grace is holding at present include those of President of the Kerala Catholic Bishops' Council Member of the Standing Committee of the Catholic Bishops' Conference of India, Chairman of the Commission of the Catholic Bishops' Conference of India on Health Services, Consulted to the Sacred Congregation for the Oriental Churches, Rome, Member of the Bishops' Synod of the Catholic Church, Member of the Pontifical Commission for the Codification of the Oriental Canon Law, Member of the Governing Body of the St. John's Medical College, Bangalore.

He is Chairman of the Kerala Agri-Horticultural Society; Member of the Committee for the Administration of the Chitra Home, Trivandrum; Member of the State Level Consultative Committee for Museums and Zoos, Kerala; Member of the Kerala Agricultural Research & Extension Coordination Board; Member of the Trivandrum District Development Council, Chairman, Friends of the Trees, Trivandrum Chapter; Chairman, Trivandrum City Beautification Committee; President, National Association of the Blind. Kerala branch; one of the Directors of the Kerala Livestock Development and Milk Marketing Board; Chairman of Coordination Committee under the Operational Research Project, Vattiyoorkavu, Trivandrum; Member of the State Level Committee for the rehabilitation of the Liprosy patients; Member of the State Leporsy Advisory Bosy. Chairman of the Committee for the establishment of a Cheshire Home in Trivandrum.

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Guha, Anathbandhu (1847— 1927)

Anathbandhu Guha, born in Mymen singh in 1847, was a true patriot and served his mother country in his own way, up to the last.

Anathbandhu Guha was born in a middle-class Kayastha family of Mymen Singh in East Bengal. He received his education in Mymen Singh and Calcutta and took his Bachelor's Degrees in Arts and Law from the University of Calcutta. He joined the legal profession and soon made a name as a capable lawyer. Although, a busy lawyer, Anathbandhu spared time to edit a Bengali weekly, the *Bharat-mihir*. Anathbandhu was an ardent patriot and was associated with the Indian National Congress for some years. He was intimate with the contemporary national leaders like Aswini Kumar Datta, Surendranath Banerjea, Bhupendranath Basu, Abdul Rasul Krishna Kumar Mitra, Ananda Chandra Roy and others. He was of liberal views and sincerely believed that the economic salvation of Indians could come through freedom from British domination. This did not make him averse to everything British. He loved English literature and was in favour of western education. He would also like the movement against the British to be both constitutional and non-violent.

Anathbandhu took a prominent part in the anti-partition movement. He supported the resolution to boycott English goods that was moved on 7 August 1905 in the wake of the Bengal Partition Movement. He was one of the leading figures in the Provincial Conference held at Barisal in 1906 under the Presidentship of Abdul Rasul. This Conference marked the height of the Swadeshi Movement. Anathbandhu joined the procession taken out in defiance of the prohibitory order of Sir B. Fullerton banning the shouting of *Bandemataram*. The procession was mercilessly lathi-charged under orders of Mr.

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Kemp, the Deputy Superintendent of Police, Barisal, and a large number of the processionist were injured. Anathbandhu escaped unhurt and he, along with others, gave first-aid to the injured and then took them to the Police Station to enter a diary against the Police itself. Like many of his close associates, Anathbandhu was a true patriot and served his mother country in his own way, up to the last.

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Guha, Arun Chandra (1892 —)

Arun Chandra Guha, born in Barisal town in 1892, was a leading revolutionary freedom fighter, social activist and journalistic writer.

Born on 14 May 1892 of Kailash Chandra and Rajlakshmi Debi in Barisal town, now in Bangladesh, Arun Chandra Guha belongs to a middle-class Kayastha family of high social standing. He is a bachelor. After completing his education in Barisal Braja Mohan School and College, Arun Chandra came to Calcutta to study Law. However, he did not join the Law College but devoted himself to revolutionary activities.

In his early youth Arun Chandra was influenced by Satish Chandra Mukherjee (later Swami Prajnanananda Saraswaty), Aswini Kumar Datta, Jagadish Mukherjee and Kalish Vidyaratna in his social and political ideas. His father Kailash Chandra, a clerk in the Barisal Collectorate, encouraged him in reading the Bengali translation of Tod's 'Annals of Rajasthan'. Both his father and mother were highly respected by their neighbours and their high moral standard influenced Arun in his early years.

Arun developed as a modest and docile young man. The moral and religious influences of those days worked on him and taught him to observe *Brahmacharya* and the prescribed religious rites and ceremonies. The teachings of Prajnanananda, writings of Swami Vivekananda and books on Sri Ramakrishna influenced him in forming his religious and social ideas. The Geeta gave him the ideals of *Niskam Karma*- duty without caring for any result. Then came the influence of *the Sandhya, the Jugantar* (weekly) and other nationalist papers. Bankim's works, particularly 'Ananda Math', novels of Romesh Dutt, 'Desher Katha' by Sakharam Ganesh Deuskar, 'Swadhinatar Itihas' by Durgadas Lahiri and other nationalist literature influenced him in forming his political ideas.

From 1906 Arun Chandra joined the bands of volunteers of the swadeshi movement, and in 1910, he formally joined the Barisal branch of the Jugantar Party. From the end of 1914, even at Barisal, he came to know of the Indo-German Conspiracy. He went underground in 1915 but was arrested in July 1916 and detained under Regulation III of 1818. On his release in June 1920, he started the Saraswaty Library and joined the office of the Reception Committee of the Special Session of the Congress in Calcutta in 1920.

In that Congress, along with some other colleagues of the Jugantar Party, he supported and voted for the non-cooperation resolution moved by Mahatma Gandhi. The Saraswaty Library became the pioneer publishing house for the literature of the freedom movement, particularly of the non-cooperation movement. Arun himself wrote a number of tracts and books. In 1923, he established the Shri Saraswaty Press which has today developed into one of the premier printing presses in India. He started in 1923 a weekly journal, the *Sarathi*. In January 1924, he was again arrested and detained as a State Prisoner under Regulation III of 1818; he was interned in Sandwip, an island in the Bay of Bangal. On his release in October 1928, he was externed from Bengal but the order was withdrawn a few months later.

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He then started a political weekly, the *Swadhinata*. This journal preached the ideal of complete independence and for a revolutionary preparation. At the Congress session in Calcutta in 1928, the official resolution favouring Dominion Status was endorsed by the Working Committee. Arun, along with Bhupendra Kumar Datta and Hari Kumar Chakravarty of the Jugantar group, started working among the delegates for securing support for complete independence. When the official resolution, supported by Gandhi, Motilal and others, was approved only by a narrow margin of about 450 votes, it was considered a great success for the independence group, especially when Mahatma Gandhi gave an assurance in the open session that if his demands were not fulfilled by the Government, he would himself move the resolution for complete independence in the next session.

Arun Chandra continued to be an active Congress member although he was still working for the revolutionary party. He was arrested in 1930 immediately after the Chittagong Armoury Raid and made a State Prisoner under Regulation III of 1818. This time he was detained for about 8 years and 6 months. Released in 1938, he took an active part in reorganising the Congress in Bengal after the disaffiliation of the Provincial Congress Committee for disobeying the directives of the A.I.C.C. and the Working Committee. This was the period of the revolt of Subhas Chandra Bose against the Congress.

After the formation of the new Congress Committee, Arun was elected Secretary of the P.C.C., with two Assistant Secretaries under him. While conducting the Individual Civil Disobedience Movement of 1941, he was again arrested in May and detained without trail. He was released in June 1946 and was elected the same year to the Constituent Assembly of India. He was also elected a member of the Indian Parliament (Lok Sabha) for three terms (1952, 1957 and 1962). From 1953 to 1957 he was Minister of State for Finance. He was a member of the Estimates Committee from its first formation in 1950 upto 1953, when he joined the Government. He was later a member of the Public Accounts Committee and again of the Estimates Committee for five years, from 1962 to 1966, and was its Chairman for four years.

Arun Chandra wields a powerful pen, and his works, 'Desh Parichay', 'Vijayee Prachya' and 'Bidrohi Prachya', were all proscribed by the British rulers. His other works cover a wide range of interests including history, mythology, short stories, novels, etc. His latest book, 'First Spark of Revolution' (1972), gives the history of the Revolutionary movement from 1900 to 1920. Since his coming to Parliament, he has been a frequent contributor to different journals and daily papers all over India. He was closely associated with *the Sarathi, the Swadhinata*, the Forward and *the Mandira* at different times, both as a writer and as an organiser.

Arun Chandra has been always a man of simple habits with strong views on socio-economic uplift of his countrymen. In 1952, he started a registered society for social work, 'Prajnanananda Jana Seva Sangha'. He has donated so far about Rs. 1.50 lakhs for this 'Sangha' which is running several educational and medical units in three different rural centres in West Bengal. He believes in rapid industrialisation with equal bias for large- scale, small and cottege industries. He is a staunch upholder of the Gandhian ideals of fighting social and political evils. He believes in the elimination of he caste-system, removal of untouchability and women's emancipation and social and economic justice to all.

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Guha, Biresh Chandra (1904 — 1962)

Biresh Chandra Guha, born at Banaripara in the district of Barisal in 1904, was the internationally reputed Indian Nutritional Biochemist. His contributions towards the development of Biochemistry and Nutritional Science in India are spectacular.

Dr. Biresh Chandra Guha, the internationally reputed Indian Nutritional Biochemist, was born on 8 June, 1904 at Banaripara in the district of Barisal, now in Bangladesh. He was the youngest son of the late Rashbihari Guha of the well-known Guha Thakurta family of Babaripara, Barisal and Biresh Chandra's mother, the late Saudamini Debi was the sister of the late Aswini Kumar Dutta. Dr. Guha's wife Dr. Sm. Phulrenu Guha is an eminent Indian social worker. The efforescence of cultural life and aspiration for politcal emancipation, which followed in the wake of Bengal Renaissance, contributed significantly to the early formative period of Bireshh Chandra's life. He had his early education in Barisal and passed the Entrance Examination of the Calcutta University in 1919 from Sri Krishna Pathsala, Calcutta.

In 1921, Biresh Chandra was expelled from the Presidency College for having joined the Non-cooperaton movement and for being sentenced to a month's imprisonment. He now turned to the St. Xavier's College and obtained the B.Sc. degree with honours in Chemistry standing first class first in 1923. He also stood first in the M.Sc. examination of the Calcutta University in 1925. After a brief period of post-M.Sc. research in the University College of Science under Acharya Prafulla Chandra Ray, Guha left for U.K. with the Tata Endowment Fellowship in 1926, and obtained the Ph.D. and D.Sc. degrees of the London University. In England Dr. Guha made a special study of Biochemistry, particularly in the field of vitamins and worked under Professor F.G. Hopkins, in the father of modern Biochemistry.

After his returning from London to India in 1932, Dr. Guha worked for the Bengal Chemical and Pharmaceutical Works. In 1936, he got the Professorship of the Department of Applied Chemistry in the Calcutta University, the position he was occupying till his death. In 1938, he went abroad on the Calcutta University's Ghosh Travelling Fellowship. As the Chief Technical Adviser to the Central Government's Food Department for a few years since 1944, Dr. Guha evolved a policy of food administration firmly based on the scientific principles of nutrition.

In 1948, Dr. Guha became a member of the Damodar Valley Coroporation and piloted a project of national importance. As the promoter of the application of modern knowledge of nutrition to India's food problems, Dr. Guha represented India on many international committees and conferences and was associated with different scientific boards and institutions in the country.

In spite of his tremendous success in the different professions and positions for nearly ten years from 1944 to 1954, Dr. Guha was evidently unhappy because of his divorce from the real scientific field during this period. In 1954, he returned to the Calcutta University and carried on fundamental investigations in the biosynthesis of ascorbic acid which added a new chapter to the Biochemistry of intermediary metabolism.

Professor Guha's work on the relationship between vitamin C synthesis and phylogeny and his discovery that besides man, monkey and the guinea pig, two more species, namely, the fruit

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bat and the red vented bulbul are also capable of synthesizing ascorbic acid is in the words of C.G. King "a new and very interesting landmark to the history of vitamin C". Professor Guha also built up teams to investigate the problems of nucleic acid metabolism and neuro-chemistry. Dr. Guha, who wanted a synthesis of pure and applied sciences, initiated the department of Bio-chemistry in the Calcutta University.

Since 1959, Dr. Guha also rendered invaluable services to the Ministry of Food and Agriculture in the application of sciences and technology to the conservation and effective utilization of food. General Secretary of the Indian Science Congress, Dr. Guha was President elect of the Science Congress Session for 1964. But the end came suddenly and unexpectedly on 20 March, 1962. He was at the height of his power as a scientist and Indian science suffered a great loss in Dr. Guha's untimely death.

Dr. Guha was not only a true scientist, but also a great humanist of all time. His horizon was certainly not limited to his own special field of Biochemistry. As a scientist he had a greater humanitarian urge to combat the problems of malnutrition in India. He was outspokenly a nationalist Indian who time and again joined the battle for political emancipation of India. He evidently believed in the Communist thought, although he was never an active member of any of the political parties.

Dr. Biresh Chandra Guha's contributions towards the development of Biochemistry and Nutritional Science in India are spectacular. Not only as a scientist but also as an organizer of science and technology in India, Professor Guha gave ample evidence of his outstanding personality and leadership. The inspiration and leadership which he gave to the younger scientists and members of the scientific panel have contributed to the formulating and launching of subsidiary foods and applied nutrition programmes on a systematic basis. During his lifetime Chemical and Biochemical research all over the country was directly influenced and shaped by Dr. Guha, and under his leadership the active school of Biochemistry, which he had built up at the Calcutta University was putting India on the world's scientific map.

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Guha, Nalini Kishore (1888 — ?)

Nalini Kishore, born at Bajrajogini in Dacca district in 1888, was an eminent revolutionary freedom fighter, journalist and social activist.

Son of Radha Kishore Guha and Bamasundari, Nalini Kishore was born in 1888 in a middle-class Kayastha family of Bajrajogini in Dacca district. He was married to Puspalata Guha in 1929. Nalini Kishore had his schooling at his own village till 1905 when he left it in the wake of the Swadeshi Movement and joined the National School at Dacca from where he passed the Entrance examination in 1907. He then joined the Calcutta National Medical School (1908) and passed the L.M.S. examination in 1914.

Nalini Kishore grew up in his life and ideas under the influence of his mother who was an accomplished lady. He inherited his aptitude for writing from his mother and was initiated into nationalism by his brother, Karuna Kishore, who was Headmaster of a school at Dacca. Of many others who had influenced Nalini Kishore's life and ideas, Tamonash Ganguly, the history teacher of Bajrajogini High School, is

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remembered by him with deepest gratitude. Some of his noted associates were Pulin Behari Das, Lal Mohan Dey, Rash Behari Bose and Makhan Lal Sen of the revolutionary party called the Anusilan Samiti.

Lives of Freedom-fighters like Mazzini, Garibaldi and Washington, history of the American Independence and of the French Revolution, speeches of Burke and works of Tolstoy, Turgeniev, etc. made a deep and lasting influence upon his mind and character. Likewise, works of Bankimchandra, Rabindranath, Nazrul and others moulded his attitudes towards politics and literature. Deeply influenced by Swami Vivekananda and Bejoy Krishna Goswami's religious ideas, Nalini Kishore grew into a liberal-minded, tolerant elect.

Two distinct phases are noticeable in his career. From 1905 to 1930, he was an active member of the Anusilan Samiti into which he was inducted by Pulin Behari Das. In fact, he soon became one of the top organisers of the Party and succeeded in organising secret circles in places like Dacca, Tangail and Mymen Singh (1905-09). He was regarded as the most brainy man of the Anusilan Samite. Arrested in 1910 in connection with the Dacca Conspiracy Case, he was let off for want of evidence. He went underground in 1913, but was arrested in 1914 and confined as a security prisoner. From 1915 to 1919, he was in jail, first as a state prisoner and then as a political internee. On release in 1920, he joined Pulin Behari Das in organising the Bharat Sevak Sangha.

In 1930, a change came upon him and he joined the Indian National Congress and took up its organisational work. In 1932, he became the Vice-President of the Dacca Congress Committee and took to journalism as a means to inspire his countrymen to fight for freedom. He edited *the Swaraj, the Bengalee, the Hindusthan, the Banglar Bani* and *the Sonar Bangla* in succession. Later, he also edited *the Janasevak*, a Bengali daily from Calcutta. He has a number of books to his credit, the more well-known ones being *'Bangalar Biplabbad'*, *'Path-O-Patheya'*, *'Bharater Dabi'* and *'Biplaber Pathe'*.

Nalini Kishore has clear views about our system of education and want s universal compulsory primary education. Economic salvation of India, according to him, can come only through rapid industrialisation, with equal bias for largescale and cottage industries.

Nalini Kishore is dead against the caste-system and is strongly in favour of widow marriage. He advocates fullest emancipation of women.

A quiet, simple type of nationalist, Nalini Kishore is a chip of the old bloc but has most advanced ideas about social and economic uplift of his countrymen.

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Guha Roy, Nagendra Kumar (1889—)

Nagendra Kumar Guha Roy, born at Pukurdia in Noakhali district in 1889, was a leading revolutionary freedom fighter, social activist, writer. He believes that economic justice and social progress can be achieved through socialism only.

Nagendra Kumar Guha Roy was born in 1889 at Pukurdia, Noakhali (now in Bangladesh). His father Tarini Kumar and mother Sashimukhi came to respectable middle class

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Hindu families. Nagendra Kumar married Renukana of Gava Ghose family of Barisal.

In his early years Nagendra Kumar was greatly influenced by books like Sakharam Ganesh Deuskar's 'Deshar Katha', Bankimchandra's 'Anandamath' and Jogen Vidyabhusan's lives of Mazzini and Garibaldi. Later the revolutionists' mouthpiece, *the Jugantar*, Autobindo's *Bandemataram* and the day-to-day reports of the Alipore Conspiracy Case provided much sustenance to the young mind. Brojosundar Roy, Assistant Headmaster of the Noakhali Zilla School and some teacher in the National school and National College, Calcutta, such as Sakharam Ganesh Deuskar, Dr. Naresh Sen Gupta and Akshay Kumar Lodh (of the Brahmo Samaj) also exercised considerable influence on Nagendra Kumar.

Nagendra Kumar was expelled as a student of Class IX at Noakhali for organising a demonstration of students against a proposed reception to bamyfylde Fuller, the Lt. Governor of East Bengal and Assam. He then came to Calcutta and found shelter in the house of the well-known Krishna Kumar Mitra, editor of *the Sanjibani*. He joined the National School and became an active member of the Anti-Circular Society. When a National School was started at Noakhali, Nagendra Kumar returned there and completed his school course. He then joined the National College in Calcutta and passed out of it. After also matriculating from the Calcutta University later, he became at teacher as a school at Noakhali, but was soon dismissed for political activities among the students. Thereupon, after passing the Mukteership examination, he joined the Noakhali Bar.

While in Calcutta Nagendra Kumar met Aurobindo several times. He later helped Krishna Kumar's son, Sukumar, in arranging Aurobindo's secret departure for Pondicherry in April 1910.

Nagendra Kumar had earlier some contact with the Anushilan Samiti as a student at Noakhali. But soon Naren Ghose Chowdhury took him into the Barisal unit of the Jugantar party. Ere long he was put in Charge of the Noakhali unit of the Party. During World War I, Nagendra Kumar was kept interned for about three years in a remote village in Jalpaiguri for his revolutionary activities in general and on the specific charge of organising shelters for the Indo-German Conspiracy absconders.

Some time after release, he joined the Indian national Congress. He participated in the Non-Cooperation and Khilafat Movements and courted imprisonment on several occasions. He also participated in the Civil Disobedience Movement in 1931-32, courting imprisonment again. In 1939, he joined the Forward Bloc. He is now living a retired life in Calcutta.

Nagendra Kumar is a well-known literary figure with a style at once rich and lucid. Besides being a frequent contributor to contemporary periodicals, he is the author of more than a score of books, including 'Farashi Birangana' (Life of Joan of Arc), 'Mahayogi Sri Aurobindo' and 'Life of Dr. Bidhan Chandra Roy'.

Handsome, bright and spirited, a very good talker who could easily hold his own even among his elders, Nagendra Kumar could readily impress the young and the old the alike. He was, moreover, an orator of exceptional ability—which fact stood him in good stead in his campaigns in the Congress movements. A staunch nationalist with a progressive outlook, Nagendra Kumar believes that economic justice and social progress can be achieved through socialism only. In more than forty years of active political life, marked with long periods of pecuniary hardship, Nagendra Kumar has indeed made a singular contribution to our freedom struggle.

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Guha Ray, Pratap Chandra (1887—)

Pratap Chandra Guha Ray, born at Rajnagar in Faridpur in 1887, was an freedom fighter, social activist and politician.

Dr. Pratap Chandra Guha Ray, son of Rajani Guha Ray, was born at Rajnagar (Faridpur in East Bengal) in 1887. His early education was at Palang and then at Madaripur (both in Faridpur district). He passed the Entrance examination in 1905 and joined the National Medical College. As this was not recognised by the Government, he passed the medical faculty examination. While a student in Calcutta, he joined the revolutionary Jugantar party and took some part in organising many 'Samitis' along with Kiron Mukherjee and Atin Bose. Then he went to Madaripur for medical practice.

He joined the Congress in 1921 and took an active part in the Non-Cooperation Movement. He came over to Calcutta and became one of the ardent followers and supporters of Deshabandhu Chittaranjan Das, along with Basanta Mazumdar, Satyen Maitra and others. During this period, there was the notorious Charmanair (Madaripur) Case in which the Government forces were alleged to have indulged in extensive repression on people, mostly Muslims, including raping of more than thirty women. Deshabandhu C.R. Das set up an Enquiry Committee with J.M. Sen Gupta as Chairman. In this Committee Pratap Guha Ray took an active part and for some time worked as its Secretary. The report of the Committee created a sensation in Bengal. In connection with this work, Pratap Guha Ray was arrested and convicted. But the High Court ordered a *de novo* trial, and in the re-trial he was acquitted. Pratap took part in all the political movements from 1921 to 1946 and was convicted on several occasions. His total jail life was about twelve years.

In politics, as an enthusiastic follower of Deshabandhu Chittaranjan, he joined the Swarajya Party when it was formed in 1923, but he did not contest any election till 1946. He edited three daily papers for some time—*the Nayak, the Marmabani* and *the Matribhoomi*. The heavy security deposit for the last paper was forfeited by the Government.

Pratap was elected to the Bengal legislative Assembly in 1946 as a Congress member and on partition he continued to stay in Calcutta. In 1952, he was elected to the Bengal Legislative Council and continued to remain a member up to 1964. Then he became the Chairman of the Council and held that post till 1968 when the Council was abolished. He was a very fluent and powerful speaker.

Pratap Guha Ray married Nistarini Devi and has three sons and two daughters. He wrote several books including 'Praja Shakti', 'Suruchir Bhagya', 'Pragati', 'Dashanan', etc. Temperamentally he is somewhat assertive, and forceful. In social matters he is quite liberal, having no prejudice on account of caste and creed. He favours women taking part in politics. He is above regionalism and is a believer in the unity of India.

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Guha Thakurta, Manoranjan (1858 — 1919)

Manoranjan Guha, born at Banoripara in Barisal in 1858, was an eminent freedom fighter and social activist.

Manoranjan Guha Thakurta was born in 1858 in a Kayastha family at the village of Banoripara in Barisal (now in Bangaldesh). In 1876, he married Manorama, a pious and devoted lady, to whom Manoranjan paid eloquent tributes in her biography. Manoranjan's patriotic fervour found its full play during the anti-partition movement in Bengal (1905-07), in which he took a very active part. He was in close touch with the leading members of the 'Yugantar' group—Sri Aurobindo, Barindra Kumar Ghosh, Ullaskar Data, Naren Bakshi and Krishna Sanyal—who preached the doctrine of open revolt. He was also connected with Brahmabandhab Upadhyaya's *Sandhya* (first published in December 1904) and Bhupendranath Datta's *Yugantar* (founded in March 1906), both of which brought out fiery articles with direct instigation to violent revolution. Manoranjan went further and himself established *the Navasakti* (1906), a Bengali journal, to serve the nationalist cause.

Moreover, he set up the '*Brati Samiti*', an organisation meant to train young men for the nationalist movement. Finally, during 1905-07, he toured Calcutta and the different districts of Bengal along with the Brahmabandhab Upadhayay, Raja Subodhchandra Mallik and Krishnakumar Mitra, holding meetings and making speeches against the British Raj. But Manoranjan was not content with merely condemning Curzon and his oppressive policy. After a visit to Barisal (December 1905), he claimed to have won over several Gurkha soldiers stationed there. At lecture-meetings held in Calcutta and the suburbs, he stressed the need of Hindu-Muslim unity in the movement.

Besides, he gave due emphasis to 'Swaraj' and 'Boycott', two of the main planks of the anti-partition movement. In a fiery speech (28 September 1907) at Green Park, Calcutta, he declared: "If you want to live or die for freedom, you should be fearless." At the Bagerhat Kayastha Conference (2 May 1908), he remarked: "We will purchase French and German goods, but not British goods and British labourers will die of starvation." British justice was soon to take its course. The Government arrested and tried Manoranjan on a charge of abetment of dacoity and imprisoned him at Insein jail (near Rangoon) from 13 December 1908 to 9 February 1911.

Manoranjan combined the qualities of authorship with those of political leadership. His first publication was 'Asha Pradip' (Barisal, 1294 B.S.), depicting the author's experiences in Mesmerism and spiritualism. His 'Kumbha Mela' (Calcutta, 1300 B.S.) was strikingly devotional in content. Monaranjan portrayed his life in deprotation in 'Nirbasan Kahini', which *the Modern Review* described as 'intensely interesting from start to finish'. His other work, 'Manoramar Jibanchitra', an account of his wife's life, was favourably reviewed by Rabindranath.

Manoranjan cherished progressive views on different issues. Opposed caste and untouchability and a great respecter of women, he was a champion of social reforms. With no antipathy for western education, Manoranjan stressed the need of primary education. Highly critical of the British rule in India, he advocated complete freedom for the motherland through the revolutionary method.

In a meeting at Jessore (27 July 1907), he said: "We want a warrior-class and not a race for shopkeepers in Bengal." Manoranjan's awareness of the need for modern industry is evident from his own experiment with a mica-

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mine at giridih on borrowed capital. Deeply religious in temperament, he yet led a herioc life.

It is generally agreed that , whatever the limitations the anti-partition movement was a significant landmark in quickening the tempo of national consciousness in India. Also it must be said that Manoranjan spared no effort to contribute to whatever success the movement attained. Believing in the efficacy of both the pen and the tongue, he worked tirelessly to promote patriotic consciousness in Bengal in the first decade for the present century.

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Gujral, Inder Kumar (1919 —)

I. K. Gujaral, born in 1919, is a leading politician and former prime minister of India.

A politician cum diplomat, a social elite of New Delhi, Shri Inder Kumar Gujral was born on 4 December, 1919 at Jhelum, now in Pakistan. His father, Sh. Avtat Narain Gujral, was a freedom fighter. After a stint as a member of the Constituent Assembly of Pakistan, he finally migrated to India after partition and settled in Jullundur city. Avtar Narain made a considerable contribution to the national endeavour for the resettlement of the refugees from Pakistan. He was a member of the Punjab Legislative Council for some time.

Inder Kumar Gujral got his education from D.A.V. and F.C. College, Lahore. He received his Master's Degree in Economics in 1943. The following year he got married. His wife, Smt. Sheila Gujral, is a creative writer and is associated with a couple of Delhi-based organizations which are looking after the interests of the women and children.

Politically, Shri Gujral has been active right from his student days. He was the President of the Lahore Students' Union and General Secretary of the Punjab Students' Federation. He participated in the Quit India Movement on account of which he had to undergo imprisonment.

After Independence he started his political career with the New Delhi Municipal elections. He was also its Vice-President from 1950 to 1964.

He entered Parliament in 1964 and remained there till 1976. In 1967, he was included in the Union Council of Ministers and held the portfolios of Communications and Parliamentary Affairs From 1972-75 he was Minister for Information and Broadcasting and from 1975-76 Minister for Planning. As Information Minister his most important contribution was the initiation of the Yuva-Vani programme and also of the Sanskrit News Bulletin from the A.I.R. Much of the spade work in the expansions of the Dooradarshan was also done during his tenure.

In 1976 Mr. Gujral was appointed India's Ambassador to Moscow, a position which he held till 1980.

While in the government he had the opportunity of leading a number of official delegations to International conferences. While he was the Alternate Leader of the Indian Delegations to Unesco in 1970 and 1972, he chaired Unesco seminar on Current Communications System in 1973. He became Prime Minister of India in 1997.

Shri Gujral takes a very keen interest in the arts, poetry and in the theatre movement,

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particularly in Delhi. He is the Founder-President of Delhi Arts Theatre besides having been the Treasurer of the Federation of the Film Society of India. Shri Inder Kumar is a free-lance journalist also and writes an occasional column for the leading Delhi-based Indian dailies. He proposes to bring out a volume on his memoirs.

Though not associated in any formal capacity, Shri Gujral has been most actively trying, both in his personal capacity and through the Punjabi forum, to help solve the Punjab problem.

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Gujral, Pushpa (20th Century)

Pushpa Gujral, born in Sangla in 1900, was a leading feminist freedom fighter.

In 1930, she was elected President of the City and District Congress Committees. She collected funds for the families of political prisoners. She was sent to jail, in 1940, for offering Satyagraha, and was sentenced to six months imprisonment. Her entire family, husband, daughters and son, were in jail at this time. Her house was also sealed.

In 1942, she witnessed the passing of the famous Quit India resolution, and the family again became active. She was again arrested, along with her entire family, and sentenced to six months imprisonment. After Independence she carried on her political work as the member of the Social Welfare Advisory Board.

Founder and Secretary, Nari Niketan, Jullundur, which has expanded during the twenty years of her devoted and selfless service, as a unique institution that gives shelter to fallen women and deserted children, and looks after them (Social Welfare Board, Jullundur) Zonal Secretary, A.I. W.C. Punjab. Was awarded the Tamra Patra.

Pushpa Gujral was born in 1900 in Sanglai (Jhelum) now in Pakistan. She was educated at the village School and was married at the age of sixteen to A.S. Gujral, Advocate of Jhelum.

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Gujral, Satish (1925 —)

Satish Gujral, born in 1925, is an eminent Indian artist. The mural at Shastri Bhawan, Delhi would deserve mention as one of his outstanding works.

Born on 25 December, 1925, Satish Gujral was educated at Lahore, Bombay and Mexico City. He specializes in murals. He has done most of the major murals in India in association with such renowned architects as le Corbusier. His works have been exhibited in various world capitals and included in noted collections in India and abroad. The mural at Shastri Bhawan, Delhi would deserve mention as one of his outstanding works.

In additions to murals his superb gift of imagination has promoted his skill with techniques in different media like painting sculpture and architecture. His latest creation-the Belgian Embassy at Chanakyapuri in New Delhi is a remarkable architectural complex conceived, designed and executed by him. His design won the open international competition in which a which a number of reputed architectural firms had competed.

However, the resultant fame and popularity also brought in its wake controversy. Firstly, due to his not being a 'qualified architect' in the sense of having a degree or diploma in architecture, and secondly, due to the design being not contemporary and modern or architectural—a throwback to medieval Indian Islamic

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style and not appropriate to modern needs. But Gujral very cogently explains away the controversy: 'Being an artist, the point regarding the necessity of formal training to attain capability to express in any related medium has never crossed my mind—in fact, I am rather averse to such systems. More often than not they result in a certain alienation with the psychic state of form and expression. Take for instance the architecture created by the traditional communities and folk art—they express a total interaction between mind, culture and creation. If one were to go by the idea of bestowal of mantle of 'architect' on these blessed souls who manage to get through some institution after memorising all those 'technologies' of architecture, neither Michelangelo nor Lutyens nor even Behrens could qualify to create 'relevant architectre' because, as in my case, their formal training had been not in architecture but in painting or sculpture.

"I believe that basically all three mediums painting, sculpture and architecture, are dependent not only on the same signs and imagery but also guided by the same perception for stimuli". He has thrice been the recepient of the national award.

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Gul Muhammad Gul, Khalifo (1811 — 1856)

Khalifo Gul Muhammad Gul, born at Hala in 1811, was an eminent Sindhi poet. His poetry is full of pathos and melody.

Khalifo Gul Muhammad 'Gul' was a Sindhi poet and resided in a village called Hala. He hailed from a learned family of Sanvani Akhunds. The place of birth of the poet and the details of his early childhood are not known. It, however, appears from his writings that he had his early education in old Hala village, and acquired proficiency in Arabic and Persian in his ancestral 'maktab' there.

He was a disciple and Khalifo of Pir Pagaro Ali Gohal Shah I (1815—1846) who himself was a well-known Sufi saint and poet (pseudonym Asghar). His Sindhi poetry is full of pathos and melody. It is probable that being under the influence of 'Asghar', Gul Muhammad was attracted to enter the realms of poetry, and composed ghazals in Sindhi with a pseudonym 'Gul'. The credit of being the first poet in Sindhi who compiled his ghazals in the form of a Diwan goes to Gul Muhammad. His *Diwan* was published in 1855 in Bombay from a lithographing press and was entitled *Diwan Gul*.

After publication of the book in Bombay and its despatch to Sindh, the poet proceeded on his pilgrimage to Mecca and Madina Sharif by sea. He expired in the land of the Arabs, and it was, indeed, a tragedy of his life that he could not witness the reception that awaited him in his own motherland. The second edition of the Diwan was published in letter type by Sindhi Sahit Society from Karachi. The revised edition of the book, including notes and meanings of difficult words, edited by Qazi Abdul Ghafur, was published by Sindh Muslim Adabi Society of Hyderabad, Sindh, in 1933.

Diwan Gul comprises 175 ghazals. Although, the main subject of ghazals is love, yet the volume also includes ghazals on different themes like delineation of nature, devotion to Sufi mysticism, devotion to God and his prophet, preachings of ethics and morality. Gul's poetry contains many Sindhi words which have become obsolete now.

It is notable that in order to maintain rhyme and other rules of Persian prosody, the poet has mutilated the correct forms of Sindhi vocavules at several places. Inspite of being higly influenced by the Persian poetry, the poet has preferred to use figures of speech based on natural scenes and objects of his own country. The credit for composing ghazals in Sindhi

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ought not, therefore, be denied to Khalifo Gul Muhammad 'Gul'.

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Gulab Rai (1883 — 1963)

Babu Gulab Rai, born in 1883, was an eminent Hindi essayist and literary critic.

An eminent Hindi essayist and literary critic, Babu Gulab Rai studied philosophy for his M.A. and later on studied Law. His books on literary theory are *Navarasa* (The nine poetic sentiments, 1920), *Siddhanta aur adhyayan* (Theories and studies, 1946), *Kavya ke roop* (Poetic forms, 1947), etc. He successfully reinterpreted Sanskrit poetics with the help of western theory-oriented criticism. He accepted criticism as a humanist discipline and brought about a synthetic approach to literature on the lines of Acharya Ramchandra Shukla.

In his text-oriented criticism, his endeavour has been to see that the artifact to analyse is properly recognised rather that to distort analysis for pre-determined evaluation. His soft nature prevented him from being scathing in his criticism and as such he was more interested in bringing out the positive aspects of an artifact. His criticism gave him a broader perspective to understand literature with the help of psychology, philosophy and other facets of human behavioural studies.

His collections of essays are *Mere nibhandh* (My essays, 1955) and *Man ki baten* (The mind unfolded, 1954). As an essayist, his popularity rests on his objective analysis of the subject coupled with his acute sense of spontaneous humour and honesty of purpose. He wrote mostly personal essays where he assumes a tone of intimacy with his reader, tends to be concerned with everyday things like the morning shave and writes in a relaxed self-revealing and often humour-packed style.

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Gulab Singh (1913 —)

Gulab Singh, born at Burki near Rawalpindi in 1913, was an eminent revolutionary freedom fighter and politico-economic thinker.

Gulab Singh was born in 1913 at Burki near Rawalpindi (now in West Pakistan). He is the son of Wazir Singh and Shrimati Gujri and the younger brother of Amrik Singh, a great freedom-fighter who had been awarded a death sentence. His father was a petty businessman belonging to the Bindra sub-caste among the Sikhs. Married to Bimla in 1947, he has one son and two daughters.

Gulab Singh received his education, first in the District Board Middle School at Gujarkhan and later in the Khalsa High School, Lahore. He left the school even before he passed his Matriculation examination and joined the nationalist movement. During his stay at the High School, he was greatly influenced by a teacher, Dewan Singh, who by narrating stories of the Sikh horoes and of the Babbar Akalis inspired him to become a revolutionary. He took keen interest in the freedom struggle of Ireland and biographies of Mazzini and Garibaldi.

He read the reports of the conspiracy cases of 1914-15 and the Ghadar movement. Later, he came in contact with revolutionaries like Chandra Shekhar Azad, Bhagwati Charan, Bhagat Singh and Batukeswar Datta, whose association converted him into an uncompromising revolutionary. He joined the Hindusthan

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Socialist Republican Army and the Naujawan Bharat Sabha.

To Gulab Singh freedom-struggle was both political and economic. He developed a personal hatred towards the British rule in India. Nothing less than complete freedom would satisfy him. At the early age of 16, he plunged himself into the revolutionary movement. He was involved in the Conspiracy hatched to derail the Viceroy's train near Delhi in December 1929.

He also made strenuous efforts to rescue Bhagat Singh from the Lahore jail. He was arrested and tried in the Second Lahore Conspiracy Case, 1930. The death sentence awarded by the Tribunal was later commuted to life transportation. He was released in 1946 after spending the better part of his life as a prisoner. In his autobiography, 'Thorns and Thistles' (1948), later published under the title of Under the Shadow of Gallows' (1963), he inspired people to act and march forward. "Act so that others may be inspired to act similarly out of their own free will."

He very clearly preceived the economic interest of Britian in India. The British had ignored the growth of Indian industry deliberately and left India so poor that she "should remain dependent on Britain" even after independence. For the uplift of Indian villages, he felt the need of promoting cottage industries. In his opinion, the development of heavy industry also was equally necessary. It has been completely ignored by the British.

No believer in caste, religion or regionalism, he was a staunch nationalist. He gave precedence to political liberty over social reform. As he was imprisoned at the age of 17 and spent the next sixteen years, till 1946, in prison, he could not take any further part in the freedom-struggle. In 1947, he joined the Indian National Congress and later the Socialist Party. His autobiography is a most fascinating story of a revolutionary.

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Gulbadan Begam (1525 —

Gulbadan Begam, born in 1525, was the talented and accomplished daughter of the emperor Babur.

Gulbadan Begum is well known for her authentic account of *Humayunama*. Written in simple Persian, the work has no literary pretension. Yet it is of great human interest for its remarkable presentation of the intimate life of Humanyun, the Moghul emperor, and other members of his family. The work is also a source of information about economic conditions of contemporary India. She possessed considerable poetic talent but unfortunately her verses have not been preserved.

Gulbadan Begam, the talented and accomplished daughter of the emperor Babur by one of his wives, Dildar Begam, who was a lineal descendant of the Central Asian Sufi Ahmadi-Djam Zinda-Pil, was born c. 929/1525, which won him the empire of India. That very year she was adopted by Maham Begam, mother of Humayun and the senior wife of Babur, to rear and educate. She received a good education and was given in marriage to Khidr Khwaja. They had a daughter named Ruqayya Sultan who was married to Emperor Akbar.

In 936/1529, she left for Agra, the seat of Babur's government, under the care of her foster-mother to join her father there. She remained in India till 947/1540 when Humayun suffered a crushing defeat at the hands of Sher Shah Sur, She along with other royal ladies was sent back to Kabul where the fugitive emperor Humayun joined her in 952/1545.

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In about 946/1539, she married Khidr Khadja Caghatay, second son of Babur's full sister Khanzada Begam. An otherwise undistinguished man, he rose to the rank of Amir Al - Umara under Humayun. She bore him many children but none attained greatness. In 982/ 1574 she left on a pilgrimage to Mecca, stayed in the Hidjaz for three and a half years and performed the Hadjdi four times.

She returned to India in 990/1582 after a perilous voyage involving a shipwreck off Aden, where she had to stay for a whole year. it was after her returning home that she was asked by Akbar to write her personal memoirs, the Humayun-nama or Ahwal-iHumayun Padshah, as material for Abu'I Fadl's Akbar-nama. Only one incomplete copy, recording the events up to 960/1553, of this work survives; it is in the British Museum. It was published with a lengthy introduction and English translation by Annette S. Beveridge (London 1902).

Another, but inferior edition containing only the Persian text, was published at Lucknow in 1925 under the title *Humayun-nama -i Hididia*, 1011/7 May, 1603. Akbar himself accompanied and shouldered her bier a little distance. She was well-versed in both Turki and Persian and was good at calligraphy and the art of insha. She used to compose in Persian and two lines of hers have been quoted by Mahdi Shirazi in the *Tadhkirat al-Khawatin*.

Gulbadan was religious minded and in 1575, despite Akbar's protests, she went on a pilgrimage to Mecca. The journey was not easy and it took her two years, to reach Mecca. For the next over three years she stayed in Hijaz and gave large charities. After another hazardous journey, she returned to India.

Gulbadan Begum spent the last few years of her life in charitable deeds and passed away at the age of 80. Her death was a great blow to Akbar as she had given him sound advice and often helped him in solving many knotty problems. In 1603, Akbar not only accompanied hair but also carried it on his shoulders for part of the journey.

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Guleri, Chandradhar Sharma (1883 — 1922)

Chandradhar Sharma, born in 1883, was a well-known Hindi scholar of ancient Indian history and archaeology and short story writer.

Chandradhar Sharma, educated at the Allahabad University, was a well-known scholar and writer. He became very popular for his short story 'Usne kaha tha' which is reckoned amongst the best short stories ever written in Hindi. He wrote only three short stories. The first 'Sukhamay jiwan' was published in the *Bharatamitra* in 1911.

Then the most famous one 'Usne kaha tha' was published four years later (1915) in the *Saraswati*. One of the most powerful stories in Hindi for perfection of technique, characterization and effect, it is a story of love and sacrifice narrated in a racy style. His third story 'Buddhu ka kanta' was published in 1917. His prose style is seen in his essays which contain pungent humour alongwith seriousness of thoughts. His two essays 'Kachhua dharma' and 'Maresi monhi kuthawan' are very well-known.

Guleri was a profound scholar of ancient Indian History and Archaeology. He published a number of articles containing valuable re-

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search material. He was a linguist of great repute. His work entitled *Purani Hindi* was revealing and helped in throwing new light on the origins and sources of old Hindi. He was also a journalist and published the *Samalochak* under his own editorship. He knew Sanskrit, Prakrit and Apabharamsha very well.

He was the Head of the Sanskrit Department at Mayo College, Ajmer and was later appointed as Principal of the College of Oriental Learning and Technology in 1920 at the Benaras Hindu University. He also served as a member of the Grammar Reform Committee appointed by Nagari Pracharini Sabha of Varanasi. Guleri shall be remembered as a scholar, linguist, journalist, short story writer and a writer of eminence.

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Guleria, Jagjit Singh (1917 —)

Jagjit Singh Guleria, born in 1917, is a well-known Punjabi poet and editor.

Jagjit Singh Guleria (Punjabi) is a well-known poet writing in a mystic strain. He has thus kept up the tradition established by Bhai Vir Singh and Puran Singh in Punjabi poetry. Some of his famous works include *Jharnatan, Annsian, Sanjhiwal* and *Punarmilan.*

Guleria served in the Army from 1942 to 1973 and rose to the rank of Lieutenant Colonel. For several years, he served as the Editor-in-Chief of *Sainik Samachar*, a pictorial journal of Indian Armed Forces.

He also writes prose in a style known for its originality, vitality and preciseness. Religion is his forte and he has attempted in several of his prose and poetic works to interpret Sikhism in the modern context. Some of his works have been translated into Hindi, Urdu and Marathi.

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Gunadhya (1st Century B.C.)

Gunadhya was an eminent scholar of ancient India. His important work, *Brihatkatha* (Great Romance), is a store-house of the country's stories and fables.

Gunadhya is the author of *Brihatkatha* (Great Romance) which is reputed to be a store-house of the country's stories and fables and comparable with *Ramayana* and *Mahabharata*. The work is in great style and that too in Paishachi, a language of the people considered till then unworhty for literary expression. But by taking to this language, he set a model for the pundits who considered Sanskrit as the only suitable vehicle of literature.

To this celebrated work many other great works composed centuries afterwards owe their origin e.g., Buddhaswamin's *Brihatkathashlokasangraha* (8th century), Kshemendra's *Brihatkathamanjari* (1050), Somadeva's *Kathasaritsagar* (11th century). The reverential references to Gunadhya's work by well-known writers like Dandin. Subandhu and Bana reveal the esteem in which they held Gunadhya's work.

Gunadhya, it is said, gave up writing in Sanskrit and Prakrit, when he lost a wager with author Sarvavarman that Sanskrit could be taught in 6 months, and he took to Paishachi, also known as *Bhoot-Bhasha*, i.e., the language of the ghosts. Having lost the wager, Gunadhya wandered disconsolate in the Vindhya region

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where he met Kanbhuti from whom he learnt a good many stories that the narrator had himself learnt from Vararuchi. Gunadhya recorded these in *Brahatkatha*. The stories are mainly of voyages taken by merchants on the high seas. The hero of the *Brihatkatha* is a son of Udayan who is distressed at the loss of his wife Madan Manjuka who was maltreated my Manavega. The king finds her and wins a war against the Vidyadharas who were responsible for the mishap.

It is said that originally *Brihatkaha* consisted of 7 stories running into 7 lakh verses but the author let perish six of the stories in mortification at the neglect with which he was received by the king. It is a pity that even that seventh Paishachi story saved by the king is non-extant today and whatever we have are a few minor fragments of it.

Gunadhya, a resident of Pratisthan, is said to have been a contemporary of the Satavahana kings, and probably a minister to one of them. He refers to Pataliputra 'as the home of culture, learning and fine arts and the queen of the cities of the world'. Besides, testifying to the sea trade, *Brihatkatha* also shows how women of all classes enjoyed freedom and even took intoxicants. In a historical perspective the book shows that the Tantric form of worship was predominant in Gunadhya's times. The work is valuable in that it presents in the common man's language conditions prevalentin the author's times.

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Gunankudi Masthan (1788 — 1835)

Gunankudi Masthan, born in Madurai in 1788, was a famous Muslim ascetic and poet.

Gunankudi Masthan (Tamil) was a famous Muslim ascetic, popularly called Kunankudi Masthan Sahib. His father Naina Muhamad was himself a learned man and left a small piece of literature entitled *Ponnariya malai.* One of his ancestors Nur-ud-Din who lived in Madurai was an expert in music and translated the *Quran* into Tamil.

The original name of Masthan was Sultan Abdul Qadir Labbai. Privileged to be a member of a religious family, he learned much of grammar and literature when very young and at the age of 17 under the tutorship of Seikh Abdul Qadir Labbai of Kilakkari and became proficient in religious knowledge. Then he was called 'Alim' and he renounced the world in the year 1805. He hated all worldly pleasures and roamed widely as an ascetic.

He had done all sorts of penance to achieve his end . He left all and volunteered to live among all sorts of dangers in the caves of Satura Kiri, Pura Malai , Naga Malai, Yanai Malai, etc. and embraced many hardships to redeem himself from worldly life. Since he was completely absorbed in the thoughts of God, difficulties could not affect his life in any manner.

When Masthan died his holy remains lay buried at Rayapuram in Madras which serves even today as a centre of pilgrimage. He has left 1011 devotional songs. Masthan loved all and developed his faith on these lines. He was highly tolerant. So, his thoughts in the form of holy songs are accepted by all as pious and glorious.

The poems of Masthan are mostly found in one bunch under the title *Masthan Sahib Padalgal.* They are given under 10 heads: *Akatisar shatakam, Ananda Kalippu, Guru vanakkam, Kannigal, Kirtanaigal, Kurai Irankki uraittal, Muhiud -Din shatakam, Praises upon Muhammad Nabi, Tavaraja Makimai carral, Vanar-ul-Perror, Mananilai uraittal.* Most of them are literary pieces and many of them are musical but all of them are highly devotional.

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Gunaratna (15th Century A.D.)

Gunaratna was a great Jain scholar, saint and philosopher. He was the author of a commentary on the *Saddarsana-samuceaya*.

Gunaratna belonged to the Tapagaceha of the Svetambara sect, and was the distinguished author of a commentary on the *Saddarsana-samuceaya* called *Saddarsana-samuccaya-vrtti* or *Tarka-rahasya-dipika* in which the Nyaya (logic) along with other systems has been lucidly explained. He also wrote the *Kriya-ratna-samuncaya*.

He is mentioned by Ratna-sekhara Suri in *the Sraddha-pratikramana-sutra-vrtti* composed in Samvat 1496 or A.D. 1439. In that work Gunaratna is mentioned as a pupil of Devasundara, who attained the exalted position of Suri at Anahillapattana in Samvat 1420 or A.D. 1363 Gunaratna must, therefore, have lived Between A.D. 1363 and A.D. 1439. Devasundara Suri, teacher of Gunaratna, was a contemporary of Muni-sundara Suri, or A.D. 1409. Gunaratna himself says that his Kriyaratna samuccaya was composed in Samvat 1466 or A.D. 1409.

Gunaratna, in his elaborate commentary (vrtti) on the Saddarsana-samucaya, has mentioned Sauddhodani, Dharmottara-carya, Areata, Dharmakirti, Prajnakara, Kamalasila, Dignaga, and other Buddhist authors, as well as Tarkabhasa, Hetubindu, Arcata-tarkatika, Pramana-vartika, Tattvasamgraha, Nyayabindu, Nyayapravesaka, and other Buddhist works on logic, etc. in the chapter on the Buddha system. Mention has also be made in the chapter on the Nyaya, of such Hindu logicians as Aksapada, Vatsyayana, Uddyotakara, Vacaspati, Udayana Srikantha, Abhayatilako-padhyaya, Jayanta, and of such works as paryaparisuddhi, Nyayalankara, Nyayalankara-vrtti, etc. The Nyaya-sara of Bha-sarvajna and the eighteen commentaries on it such as Nyayabhusana, Nyayakalika, Nyayakusumanjali, etc., have also been mentioned.

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Gundappa, D.V. (1889 —)

Gundappa, born at Mulbagal in Kolar district in 1889, was an eminent freedom fighter, social reformer and political thinker. His activities in the services of nation were confined to the awakening of political consciousness by the preaching, teaching and practising.

Gundappa was born on 18 January 1889 at Mulbagal in Kolar district of Mysore State. His parents were S. Venkataramanayya and Alamelamma, and his grandfather was G. Seshagiriyappa, a lawyer at Kolar. He has two brother, D.V. Seshagiri Rao who was a lecturer in the Mysore University, and D.V. Rama Rao who is a printer and publisher, both of whom have been of great help in running the family. He has three sisters, a son and two daughters. The second sister brought up Gundappa's children after his wife's death, and in token of her services Gundappa dedicated his epic work on the Gita to her by name, Savitramma. Gundappa married Bhagirathamma, daughter of Subbayya; she passed away in her middle age.

Gundappa's activities in the services of India were confined, in the long period 1908-40, to the awakening of political consciousness by the preaching, teaching and practising of the lib-

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eralist canons of the British political thinkers amidst his fellow-citizens, to the re-drawing of the frontiers of the Mysore State on a linguistic basis and to making Kannada as one of the national languages of India.

Gundappa belongs to a Tamil-speaking family. His father was a primary school Headmaster, with some ancestral property and with a reputation for orthodoxy and learning. Five pandits in Sanskrit and Kannada, one or two among them proficient also in music, taught Gundappa when he was a boy; they were Mulbagal Venkatarama Bhatta, Chappalli Venkatesha Sastri, Motaganahalli Sankara Sastri, Hanagal Virupaksha Sastri and one other. The traditional education given by them was supplemented by Gundappa's father and another teacher in English at school, with the result that the boy succeeded in completing the high school education under K. Malhari Rao at Kolar in his fifteenth year, something rare at the time.

It is not clear why Gundappa went to Mysore to join the Marimallappa High School which was headed by M. Venkatakrishnaiya, Gundapa was a master of classics in English, Kannada, Sanskrit and Telugu literature by self-study outside the school hours, and had been studying *the Hindu*, *the Bengalee, the Amrita Bazar Patrika* and other nationalist dailies regularly. Perhaps, M. Venkatakrishnaiya attracted him as a patriot and as the editor of prominent Kannada newspapers, and Gundappa went to him for inspiration.

The next person to attract young Gundappa was G. Subramania Iyer, the editor of *the Hindu*, in Madras. Gundappa also came into contact with Dewan Bahadur Karunakara Menon of the Indian Patriot.

Gundappa's mind was shaped and his scholarship was enriched, at the next stage of his life, by a thorough study of Aristotle's 'Politics', Plato's 'Republic', Socrates's, Dialogues', Aquinas's, 'Summa Contra Gentiles', Grotius's, 'International Law', Machiavelli's, 'The Prince' and Rousseau's, 'The Social Contract'. He mastered Bentham, Burke, the Mills, Gladstone, Morley, Carlyle, Browning, Tennyson, Edward fitzgerald, A.B. Keith, Bertrand Russell and other great thinkers and writers.

He became an energetic, regular and suave type of young man, moving in select company, enjoying conversation sprinkled with good sense and humour in the style of Dr. Samuel Johnson. Gundappa's companions remember his exchanges of fun at 'Sunday Meetings' in Lal Bagh in Bangalore City over a plate of spicy dish and a cup or two good Coorg or Chikmagalur coffee.

Gundappa was also eloquent at public meetings. He had learnt the art after having listened, as a boy, to Swami Vivekananda, Annie Besant, Bepin Chandra Pal, Surendranath Banerjee, Gopal Krishna Gokhale, V.S. Srinivasa Sastri and other eminent nationalist orators at different Congresses and Conferences. Gundappa's speeches were, as a result, marked by right words for right thoughts, by good taste and by sweetness of temper, which helped him in later life to become a brilliant man of all-round importance in modern India.

The age of Gundappa (1908-40) was the age of nationalism in India and of internationalism in the world. It was also the age of puritanism in religion, i.e. of reason in religion. There was, therefore, a strong element of rationalism in Gundappa's beliefs and an abiding faith in the ennobling qualities of Nationalism, blended harmoniously with Internationalism. He was closer to Gopala Krishna Gokhale in these respects and in methodology than to Gandhiji who came into the political field rather late in Gundappa's life, with revolutionary ideas and methods like non-cooperation, fasting unto death, courting imprisonment, etc.

Gundappa was an *Adwaitist,* i.e. a believer in Monism of the type of Shankaracharya. Swami Vivekananda, Annie Besant and Max Muller had made his conviction in this philosopher more deep-rooted.

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As one inspired by Gopala Krishna Gokhale and V.S. Srinivasa Sastri who were themselves 'disciples' of Justice Ranade of the Bombay High Court, Gundappa's ideas came out like the thread of a reel clearly, emphatically and convincingly on political and economic matters of his times.

He emphasised citizenship as the basis of public good; he advocated it as his own type of the 'Servant of India' which Gopala Krishna Gokhale enjoined upon his countrymen. The best form of liberalism was the practice and awareness of one's rights and duties by every citizen in his relations with his State. While Gokhale instituted the 'Servants of India Society' to realise this end, Gundappa established the 'Gokhale Institute of Public Affairs' for the purpose in 1945, with a journal, the Public Affairs, attached to it as a monthly.

Until India won her independence Gundappa was most active in the political field, but after independence he turned to the literary and cultural fields. In the political field Gundappa began with a simple 'Mysore for Mysoreans' principle which had held a strong ground in the State Service. *The Mysore Standard* of earlier days had advocated it and M. Venkatakrishnaiya had propagated it more widely after that paper ceased to exist.

This principle was congenial to the heart of Sir M. Visvesvaraya when he was the Dewan. In his English bi-weekly, *the Karnataka,* Gundappa called the attention of the people of Mysore to this patriotic idea, and it may not be a mere coincidence that the Mysore Civil Service was closed to non-Mysoreans in the competition held in 1913.

Ironically enough Gundappa's political thoughts, being of Gokhale and Srinivasa Sastri type, found more immediate support in Madras and Poona than in his own State. Gandhiji's ideas were preferred by the Mysore politicians; the Government of Mysore would not tolerate the democratic ideas of Gundappa; above all, Gundappa's own resources were inadequate for a single-handed struggle for freedom. He had to toe the line of the Moderates of British India, with their pro-British, pro-Imperial and pro-evolutionary sentiments. The period, 1918-30, was therefore barren politically for Gundappa.

Fortunately, the tide turned in his favour when a Moderate type of Dewan, Sir Mirza M. Ismail, befriended Gundappa, and from 1928 to 1940, the latter wielded power in the government as a member of the Fourth Estate, as a member of the Legislative Council, as a member of the Mysore University Senate, Council and Committees, and as a member of the Political Affairs Committee, the Constitutional Reforms Committee and numerous ad hoc bodies established by the Government. With Sir Mirza M. Ismail as Dewan, Gundappa was the link with the statesmen of the Moderate party outside Mysore like Sir P.S. Sivaswami Aiyar; unfortunately, this proved an ivory tower for Sir Mirza M. Ismail.

Gundappa's thoughts on Indian constitutional reform were s follows in 1931: 'India's recent experiences prove that reason and righteousness are by themselves not enough to bring success to the people's cause. Not until public opinion manifests itself in forms which can bring home to Governments a sense of practical power in things that matter to them can it be certain of a serious response to its demands for reform. This means mass action.'

Even in 1942, Gandappa believed in a form of government in which the States would integrate peacefully with the British territories in India and which would contain the seeds of independence as against the substance of it. In *the Hindu* of 18 July, 1942, he concluded his thought as follows: 'It is commonsense that if India's transition from dependence to independence should be free from revolutionary disturbance she should have the willing co-operation of Britian in many departments of national life.'

With the winning of independence in 1947 Gundappa's struggle for freedom may be stated

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as having ended and his interest in the development of Karnataka and Kannada as having started. The Moderates, known as Liberals, also ceased to exist as a political force on the national stage. Gundappa's political career too ended with this turn of events.

The change from politics to civics and culture was also dear to Gundappa's heart. There was a pioneering work to do. He had presided over the All-Karnataka journalists' Conference at Bagalkot in 1928-30, the Mysore Journalists' Conference in 1932-34 and the Kannada Literary Conference at Mercara in 1932. He had been publishing a monthly in Kannada, *the Karnataka Jana Jeevana Mattu Artha Sadhaka Patrike*, between 1923 and 1924, and became popular as one gifted with pen, bringing back his Kannada daily *Bharathi* of 1907 and *Samachara Sangraha* of 1908 vividly to memory.

He was the Chief Executive of the Kannada Sahitya Parishad from 1933 to 1937; during his tenure of that high office at Bangalore he was responsible for the beginning of the study of the Karnataka culture on scientific lines, of teaching Kannada as a national language, of training young men and women in the art of literary criticism and of evolving the technique of essay and short-story writings as in English and French. He was responsible at the same time for the starting of *the Prabuddha Karnataka* along with Professors T.S. Venkannayya and A.R. Krishna Sastri in the Mysore University and of *the Kannada Sahitya Parishad Patrike* in his own office.

His own contributions to Kannada language and literature were in the form of books, essays and articles. There were good translations also. The following is a list of his works: 'Dewan C. Rangacharlu', 'Gopala Krishna Gokhale', 'Sri Ramakrishna Paramahamsa', 'Valmiki', 'Nivedana', 'Jeevana Soundarya Mattu Sahitya', 'Rajya Shastra', 'Rajyanga Tatwa', 'Rajakeeya Prasangagalu' (in two parts), 'Machbeth', 'Rubaiyat' (Umarana Osage), 'Sahitya Shakti', 'Samskriti', 'Gita Shakuntala', 'Sri Ramayana Parikshna', 'Antahpura Gita', 'Baligondu Nambike', 'Mankuthimmana Kagga', 'Srimad Gita Tatparya athava Jeevana Dharma Yoga', 'Vidyaranya Vijaya, (a series of articles in the *Sudha* on Recollections in Public Life), and 'Dewan Sir K.Sheshadri Ayyar' (in English).

The list does not include his letters to editors, reviews and opinions on public affairs. These are a host, fit for a full-fledged biography of Gundappa.

For all these services the University of Mysore conferred the honorary degree of Doctor of Letters in 1961 and the Government of India awarded the Bharata Sahitya Academy prize in 1968. But more valuable than these two honours was the presentation of a purse of one lakh of rupees by the princes and people of Mysore (that is Karnataka) in a three-day programme to celebrate Gundappa's eminence as a 'Peerless Patriot-Poet-Philosopher' in 1970, a programme which has been without precedence in the history of Karnataka since the days of Vidyaranya.

The truth is that Gundappa resembles John Milton in combining Music, the Classics and the Bible (Religion) in his epics, 'Mankuthimmana Kagga' and 'Srimad Gita Tatparya'. His 'Vanasuma' addressed to the Creator runs on the lines of Milton's 'On His Blindness' in its appeal to Him.

Gundappa's prose in English is easily like that of John Morley, born out of journalism, developed by practice to hold a balance between thought on one side and vocabulary on the other and made to march majestically like an army in perfect uniform and step. His eloquence is no less remarkable.

These two qualities—epic in imagination and majestic in expression or style—were imbibed by him as a product of urban civilisation and culture centred in the city of Bangalore which was his home and headquarters. The wit and passion of this city which effervesced in its literature and parliaments were faithfully

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reflected in the thoughts, feelings writings, speeches and publications of Gundappa. The material wealth, the population and the physical activities of this City of Destiny (as its founder Kempe Gowda contemplated it) gave Gundappa company, leisure and confidence to dream of Karnataka as a historical state and of Kannada as a vehicle of grace, culture and civilisation.

All these together built up within him an intellectual 'offensive' against the citadels of feudalism, superstition and ignorance which constituted the old 'Mysore', and he risked a lot of his own well-being in pulling down these citadels. As a result, born comparatively a poor man, he has remained one; fond of freedom and equality as a boy, he has retained these passions against all distractions and temptations of a successful public life. He was one with apart from the ordinary. A quiet type, his mind seemed to be contred on objects other than worldly.

While boys of his age avidly read detective stories, Badal's first love was the writings of Swami vivekananda and the teachings of the Gita. He started his student life in the Gardanibagh Middle High English School at Patna when something unusual happened. One day a holy mendicant came, picked up acquaintance with Badal and took him away where and why nobody knew. Three years later Badal was returned to his Patna home by the Sadhu himself as suddenly as he was taken away. He resumed his interrupted studies at the Banari High School near his village home. Here, he came under the spell of his school teacher Nikunja Sen, who was a secret organizer of the Bengal Volunteers (B.V. in short), a party or revolutionaries.

Young Bengal was then seething with insurrectionary zeal. Badal joined the Bengal Volunteers (1927) and became a Lieutenant. He soon proved his mettle in 'skirmishes' with the established authorities. Three years later he assumed the role cut out for him by destiny. The Revolutionary Command chose Badal, along with Benoy Bose and Dinesh Gupta, for a symbolic seizure of power at Writers' Buildings, Calcutta, on 8 December 1930. The three young men quietly walked up the stairs and apparently sought an interview with Col. N.S. Simpson, the Inspector General of Prisons.

Instead of following the customary procedure, they dashed into the room of Simpson and fired. Simpson died instantaneously. As the revolutionaries ran into the adjoining corridor, they were chased and fired at. Then followed a sharp exchange of fire in which a few other high officials also were injured. But soon a large police contingent appeared on the scene and its became a hopelessly unequal fight. Yet the three brave young men resisted till the end and refused to surrender. It was symbolic of the spirit of the revolutionary youth of Bengal.

This open assault on the pride and prestige of the Empire has few parallels. If the boys could so boldly carry terror into the citadel of the Empire, they could also die smilingly. Badal was the first of the three to drop down near the scene of the 'Verandah Battle' after swallowing potassium out a second, in the style of fighting, among men of his generation, as an example of a soldier from freedom whose pen was mightier than his sword.

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Gundert, Hermann (1814 — 1893)

Hermann Gundert, born in Germany in 1814, was a prolific Malayalam writer.

Hermann Gundert (Malayalam) was born in Germany as the third son of his parents. Going up the educational ladder step by step, he took his doctoral degree in Philosophy from Switzerland in 1833, though he was not a theist at that time. However, by the time he was chosen for missionary work he had become a believer and an erudite philosopher. He knew Latin already and learnt English, staying in England for six months.

In 1836 he sailed for India and reached Madras on 8th July the same year. After working in Tamilnadu for a little over two years under the London Mission Society, he with his wife, a French woman, married not long before, shifted to South Canara as a member of the Basel Mission of Switzerland in October 1838 and from there to Tellichery (1839) in North Malabar, now part of Kerala. Until his return to Germany on 11th April 1859 he continued there doing missionary work, or working as first Inspector of Schools under the Government of Madras and rendering all the time service to Malayalam, language and literature. Besides Malayalam, he had practical mastery of 17 other Indian and foreign languages. He died of liver complaint in Germany.

He was a prolific writer with 21 works in Malayalam to his credit, the principal ones being *Keralappazhama* (1836), *Keralolpatti* (1843), *Malayala bhasha Vyakaranam* (1851), *Malayalam English Dictionary* (1872), the last of which has made his name memorable to Malayalees for ever. As the very first dictionary of the kind on historical, etymological and linguistic lines it has remained a very valuable reference book, especially for those interested in linguistic research.

Gundert was a pioneer in journalism also as evidenced by the two Malayalam periodicals published by him. *Rajyasamacharam* (1841) and *Paschimodayam* (1847).

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Gunjikar, Ramachandra Bhikaji (1843 — 1901)

Ramachandra Bhikaji Gunjikar, born at Gunji in Belgaum 1843, was an eminent Marathi novelists, essayist, translator and editor.

Ramachandra Bhikaji Gunjikar was one of the pioneering Marathi novelists. He was also an essayist, translator and editor. As he was from the town Gunji in Belgaum, he came to be known as 'Gunjikar', though his surname was Kenkare. He was born in the near by village Jamboti where he had primary education. He went to Belgam and then to Bombay for higher studies. After his matriculation in 1864, he enrolled himself in the Elphinstone College, Bombay, but had to leave his studies in 1866.

He worked as a teacher and later, Deputy Education Inspector, retiring in 1898, working mainly in Bombay. He wrote the first historical novel in Marathi, *Mochanagad* (1871), and

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translated *Abhijana Shakuntalam* (1870). His *Romaketuvijaya* (1869) is an adaptation of Shakespeare's *Romeo and Juliet*. He edited the monthly, Vividhajnanavistar, from 1869 to 1875, though his name did not appear in the periodical as its editor, as he was a government employee. He had to sever his connections with the periodical when it lost the official sponsorship in 1875. He knew Bengali and Kannada also and has written *Kannadaparichaya* (1895).

He had a keen interest in other branches of knowledge including Mathematics, Astrology, Ethics, History as well as Linguistics, Grammar and Scriptology. His books include: *Sarasvati mandal* (1884), *Kaumudimahotsava* (Tr. and ed.of *Siddhantakaumudi*, done jointly with K.P. Parab), *Ramachandrika* (Grammar), *Subodhachandrika* (A commentary on the *Bhagavadgita*, 1888).

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Gupta, Atul Chandra (1884 — 1961)

Atul Chandra Gupta, born at Tangail in the MymenSingh district in 1884, was one of the leading progressive writers in Bengali literature.

Atul Chandra Gupta was born in a family hailing originally from Tangail in the Mymen Singh district of Bangladesh. His father Umesh Chandra Gupta had left the ancestral settlement to improve career prospects as a lawyer at Rangpur. Here his public concerns gained him friends among patriotic intellectuals of the place like Benoy Kumar Sarkar, Radha Kumud Mukhopadhyay and Satish Chandra Chakravarti, distinguished names in later years.

Atul Chandra passed his school-leaving examination from the local zillah school, standing seventh in order of merit. Enrolled as a student of the Calcutta Presidency College, the premier educational institution in the province, he secured First Class marks at both the B.A. (Honours) and M.A. levels. But studies did not consume his whole attention. The twentieth century had dawned and the nation was passing through a period of patriotic struggle.

When Surendranath Banerjea, foremost among the nationalist leaders, founded the Students and Young Men's Union towards the end of 1905, Atul Chandra served as an Assistant Secretary of the organisation. Included among its activities was the marketing of swadeshi products. For three years Atul Chandra also lent free services to the first national school in Bengal that had been founded at Rangpur to impart education to those who had been expelled from government schools for taking part in the national struggle. His residence during this time was at a mess bearing the address 44/3 Harrison now Mahatma Gandhi Road.

Following his father's examples, Atul Chandra entered the profession at Rangpur with a B.L. Degree that he earned from the University of Calcutta in 1907. At the time of World War I he shifted his services to the Calcutta High Court and soon impressed members of his profession with his abilities.

In 1918, he won the Anath Nath Deb Prize of the University of Calcutta for his thesis on Trading with the Enemy, which tried to prove with the help of examples from the English Common law that the ban on trading between countries at war had come into effect only after the rise of nation states and had not been imposed when previously rulers had been involved in hostilities without involving entire populations in the struggle.

The thesis was printed in book form by the University of Calcutta in 1920. For two years after 1918 Atul Chandra served as Professor of Roman Law and Jurisprudence at the University of Calcutta. Atul Chandra's reputation is most enshrined as a man of letters. A

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new wave was beginning in Bengali literature with the appearance from 1914 of *Sabuj Patra* (Green Leaves), a monthly magazine under the editorship of Pramatha Chaudhuri. Atul Chandra contributed to its growth from the first. He wrote little. But for a travelogue towards the end of his literary career *Nadipathe* (On riverways) in which he practised the epistolatory style, he was totally committed to the writing of essays, not of an academic kind but more by way of comments and exposition.

His freshness of approach and uninhibited manner of expression drew the attention of even the great Rabindranath Tagore. Dhurjati Prasad Mukherjee, eminent sociologist, mentioned that among contemporary Bengali intellectuals Pramatha Chaudhuri was most attached to Atul Chandra. That the sentiment was fully reciprocated is evident from an admission made by the latter in the Introduction to Pramatha Chaudhuri's reminiscences in Bengali to the effect that his humble literary output would not have been possible without the support of the editor of *Sabuj Patra*, whom he respected both for seniority of age and wisdom.

Atul Chandra's first and most substantial collection of essays *Siksha O Sabhyata* (Education and Culture) published in 1927 laid stress on the material and spiritual ideals of ancient India. By contrast, Roman imperialism was deprecated as a mere show of arms and the splendours of Tut-ankh-amen's tomb regarded as not more than an expression of excessive attachment to worldly possession. *Kavya Jijnasa* (1928) a perceptive essay on aesthetics, and *Itihaser Mukti* (1957) on the study of history are two other well-known works by Atul Chandra. Towards the end of his life he edited a collection of essays entitled *Studies in the Bengal Renaissance* for the National Council of Education at Jadavpur in 1957.

Even in his later years Atul Chandra did not withdraw from active participation in political life. He was closely involved with the early activities of the Bengal Workers and Peasants Party, founded in 1924-25, and the Nikhil Banga Praja Sammelan established in 1926. Muzaffar Ahmed (one of the most prominent among early Indian Communists) later recounted in his memoirs on the basis of close personal observance that Atul Chandra's progressive views stopped at nothing short of the complete independence of India. Also Ahmed paid tribute to the clarity of his political vision and opposition to the zemindari system in Bengal. Reflection of Atul Chandra's liberal outlook in matters of society and economics may be found in two short tracts which he wrote in the decade before India obtained independence.

In the first *Jamir Malik* Ownership of land he spoke of the need for cooperative land-holding, in second *Samaj O Bibaha* (Society and Marriage), he emphasized the need for greater freedom in the choice of marriage. During the period of transfer of power from British to Indian hands, Atul Chandra appeared as witness before the Radclife Commission. After Independence he opposed the Congress Government's plans to hand over Berubari to Pakistan. Also he took a leading role in securing *habeas-corpus* for Communist detenues. Atul Chandra Gupta was connected with a number of philanthropic institutions like the Bangiya Sahitya Parishad. One of his sons Alak Gupta rose to the rank of a Judge in the Supreme Court of India, While another Pratul Chandra Gupta was the Vice-Chancellor of the Visva-Bharati and later the Rabindra Bharati Universities.

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Gupta, Badal (Sudhir) (1912 — 1930)

Badal, born at Purba Shimulia in the District of Dacca in 1912, was a great revolutionary freedom fighter of Bengal.

The soul-stirring songs of Mukunda Das, that fiery minstrel of nationalism who preached at the turn of the century, moved many a mother of Bengal to pray for the gift of a brave son, born to crusade against the tortue and humiliation of Mother India. Abala Sundari Devi's prayers were answered when in the year 1912 Badal was born to her at the ancestral home of the Guptas at Purba Shimulia in the District of Dacca now in Bangladesh.

The family had produced two crusaders already in Nagendranath Gupta and Dharaninath Gupta, uncles of Badal who became close associates of Aurobindo and Ullaskar Dutt and were sentenced to long terms of imprisonment in the famous Maniktala Bomb Case for waging war against the king. Father Abaninath Gupta, a rebel at heart, was outwardly a picture of moderation.

From his very boyhood Badal was something cyanide. He sought no fame and so left no clue to his identity. The only object for which he worked and died was his dream of a free India. This he bequeated to his countrymen. Benoy and Dinesh attempted to commit suicide with their own revolvers, but were captured in a seriously wounded condition, Benoy died five days later.

Dinesh was sent to hospital and after recovery tried and hanged (7 July 1931). About this gallant tribe of patriots, Sir Charles Tegart observed at a banquet many years after retiring from India: "The grandest lot of revolutionaries I have ever met is the Bengal Brand. In sheer excellence of character they surpass their counterparts in any other country." Today, when power has passed into the hands of the people of the land, on the side-wall of the same corridor of the Writer's Buildings where their heroism was enacted hang three life-like portraits of the three illustrious revolutionaries. On the road below stands a white memorial column in their honour. At its top glows ceaselessly an earthen lamp proclaiming the triumph of light over darkness, truth over falsehood and freedom over slavery. The adjacent square has been renamed 'Benoy-Badal- Dinesh-Baag'.

Mothers are borrowing their names for their sons. Poets have composed ballads round their lives. The opera singers are staging *Jatras* depicting their glorious exploits. But the most appealing monument is the one in the obscure village of Bishnupur in 24-Parganas where eighty-six year old Rajen Guha, who gave shelter to the revolutionary trio when they were alive, has raised a tall obelisk in the courtyard of his house in their honour—a sweet emblem of love and remembrance.

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Gupta, Balmukund (Babu) (1865 — 1907)

Balmukund Gupta, born at Guriani, Rohtak district in 1865, was an eminent journalist and scholar.

Balmukund Gupta was born in 1865 in village Guriani, Rohtak district, then in Punjab. His father Lala Puranmal was a petty trader and

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moneylender. Though a brilliant student, Balmukund was forced to give up his studies early owing to his father's death. But he continued studying Urdu and Persian privately under his old teacher. He finally managed to find time to pass the middle school examination from Delhi, in 1886. He was married at Rewari at the age of 15. His wife was Anar Devi, daughter of Lala Ganga Prasad.

His contemporaries in the literary sphere were Pratap Narain Mishra, Sridhar Pathak, Madhava Prasad Mishra, Amritlal Chakravarti and Chandra Dhar Sharma. The articles contributed to Pandit Din Dayal Sharma's paper, *the Mathura Akbhar* in 1885, so pleased him that he made Balmukund the editor of his other paper, the *Akhbar-i-Chunar* (1886). Shridhar Pathak taught him English. They were to be lifelong friends; and when Shridhar Pathak adopted the modern prose form, i.e. 'Khari Boli', Balmukund stood by him.

From 1886 Balmukund chose journalism as his career. In 1888, he joined the editorial department of the Urdu paper Kohinoor of Lahore. He contributed regularly to several Urdu papers like *the Oudh Punch, the Avadh Akhbar* and *the Zamana* (Kanpur). After serving for a while in *the Hindoosthan* (1889) of Raja Rampal Singh of Kalakankar, he joined *the Hindi Bangvasi* and continued there till 1893. From 1899 to 1907, he edited the famous Hindi newspaper, *the Bharat Mitra* (Calcutta). His Urdu poems were published in the *Guldasta*, a Luknow paper.

A keen believer in Hindu-Muslim unity, he criticised those who tried to create communal disharmony. But at the same time, he was so orthodox in the observance of religious practices and conservative in his attitude towards social reforms that he once went to the extent of criticising G.K. Gokhale for having taken food at the Viceroy's place.

Balmukund's heart bled for his unfortunate countrymen who lived on the roadside in all weathers, while the foreign masters lived in palatial buildings. In 1907, he sent forth a clarion call to his countrymen inviting them to join the ranks of the valiant fighters for the country's freedom, for he realised that there was no hope for the poor and the downtrodden unless the country was free, India was, he said, kept economically backward to be used as a market for Britian's finished goods. He regarded the jails in India as places of pilgrimage, on account of their having lodged the country's most beloved sons. He wished the people to go there not to atone for their crimes, but for the sake of their country, its liberation and its prosperity.

For Balmukund Gupta, India was one and indivisible. On the partition of Bengal, he attacked Curzon for his vindictiveness towards people whose only fault was their patriotism. Of the Morley-Minto reforms he said that it was like a mountain in labour producing a mouse. He disliked communal representation because it was bound to keep India divided.

In his satirical letters he makes Shaista Khan say that the British had by levying a tax on salt even outclassed him in the art of squeezing money from the poor. He lashed out again at the British on the deportation of Lala Lajpat Rai and Sardar Ajit Singh, writing, "Sir, you have not violated any of your principles....The rulers have always had their way and have by all means tried to oppress the people over whom they have ruled."

Balkumund started as a writer in Urdu, but from 1889, he devoted himself to writing in Hindi. His most noted Urdu work was 'Haridas' published in 1889. It appeared in Hindi in 1896. The numerous poems he contributed to different Hindi papers were published in a consolidated volume, 'Sphut Kavita', in 1905. Also about this time were published his satirical writings in two series, 'Shiv Shambhu ke Chithe' and 'Balmukund gupt Chithe Aur Khat'. His serious articles and essays were published in a volume under the title 'Gupt Nibandhavali'. His contemporaries have also credited him with the authorship of three other Hindi books- 'Khilona', Sarpaghaat Chikitsa' and 'Khel

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Tamasha'. He also made translations from Sanskrit and Bengali.

Posterity has placed Balmukund Gupta high up in the rank of fearless Hindi writers and journalists. He never used the platform for airing his views. He used the media of journalism and publications for disseminating his views on political, social and religious matters.

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Gupta, B.N. (1895—1976)

Baisani Narasimheshwara Gupta, born at Chittur in Andhra Pradesh in 1895, was a leading freedom fighter, journalist, businessman and philanthropist.

Freedom fighter, journalist, businessman and philanthropist, Baisani Narasimheshwara Gupta was born in a Telugu Vaishya Komati family at Chittur in Andhra Pradesh on 10 December, 1895. He lost his father early. His father was Rangayya Setty and mother Sriranga Nacharamma. His grandfather, a rich businessman had formed the Baisani Madhva Chetty Charities and handed over all his property for religious purpose and left only a part of his house for his family's residence and a monthly allowance of Rs. 250 for its maintenance. While studying in Madras, teen-aged Gupta came into continence with the Theosophists including Annie Besant and G.S. Arundale, and also worked in the newspapers, *New India* and *Common Weal.*

He also came into contact with Bipin Chandra Pal during his visit to Madras and went to Calcutta and toured the country with Mr. Pal for several months. Later he, joined the College at Adyar, Madras and studied journalism. He secured financial help from his grandmother and started an English monthly dedicated to education of which Mr. Arundale himself was the editor. Due to financial difficulties the paper closed down and he started Tagore and Co., a publishing house which published books of eminent men like Bipin Chandra Pal and Lala Hardayal. During this period, Sri Gupta, an ardent nationalist, was also attracted by the activities of the Justice Party and was associated with their organ, *The Justice.*

He came to Bangalore in 1928 as the correspondent of The Justice and also as the representative of a publishing house from Madras, and at Bangalore himself started a new publishing house and took over the publication of Kathanjali, a Kannada monthly. At Bangalore, he came into close contact with the non-Brahmin movement Praja Mitra Mandali (1917), and also with Praja Paksha started by K.C. Reddy in 1930 to press the cause of responsible government in Mysore. He was also in close contact with Congressmen like H.K. Veeranna Gouda, Kamaladevi Chattopadhyaya and Dr. N.S. Hardikar, Sri Gupta soon became unpopular with the powers that be in Mysore, and the newspaper, *Prajamata* which he wanted to start to support Praja Paksha, of which he was Secretary, was refused permission by the Mysore Government, and he started this Kannada weekly from Madras in 1931 and Kannada daily *Janavani* in 1934. These newspapers became very popular in Karnataka. But for some writings on political developments in Dakshina Kannada (then in Madras Presidency), Sri Gupta was asked to furnish a security deposit of Rs. 10,000/-. So, he moved his paper to Bangalore in 1935. K.C. Reddy became the editor of *Janavani.*

Sri Gupta was partially instrumental in bringing about the merger of Praja Samyukta Paksha (the new party brought into existence by the merger of Praja Mitra Mandali and Praja Paksha in 1934) and the Congress in 1937 when

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Mysore Congress was founded. Sri Gupta's activities roused the wrath of the Mysore State and he was externed from the State by the princely Government, went to Hubli, and with the help of Dr. Hardikar and assistance of K.M. Munshi, the then Law Minister in Bombay, he registered *Prajamata* and started publishing it. When the Mysore Government banned *Prajamata*'s entry into Mysore, the paper was issued under names like *Prajabandhu, Prajashakti*, etc., and outwitted the Mysore Government. The *Prajamata* was a largely circulated popular weekly in Kannada of those days and it also upheld the cause of nationalism and responsible Government in Mysore.

In 1939, the paper again was brought to Bangalore. When Sri Gupta was arrested during the Quit India Movement, the paper continued. On his release, in 1945, he was elected to the Mysore representative Assembly and became the Deputy Leader of the Congress Party. Later, he sold *Prajamata* and *Janavani* (1945) and in 1951 purchased *Janapragati*, another popular weekly and also *Mallige*, a monthly. In the weekly, he penned a column 'Ayyappana Chavadi' which was known for its pungent criticism.

He was Member, Bangalore City Municipal Council (1942-46); Member, Mysore University Senate (1948-50); Director, Mysore Bank, Director, Vaishya Bank; Director, REMCO, Member, Karnataka State Industrial Investment Corporation and was connected with a number of commercial and industrial organisations and actively engaged himself in share marketing. He was a film distributor and was connected with Insurance business. He became the President, Karnataka State Unit of the AIMO and was responsible for the shaping of the Visveswaraya Industrial Museum and Trade Centre at Bangalore.

He also visited Japan, Middle-Eastern countries and Europe as a member of the delegation of the Mysore Chamber of Commerce. He was one of the Trustees of Karnataka Health Institute, Ghataprabha. Sri Gupta founded Janma Bhoomi Trust before his death from out of his earings and he donated about Rupees four lakhs to the University of Bangalore and Mysore and also the University of Agriculture Sciences to under-take publications in Kannada on specified subjects. The State Government conferred *Rajyotsava* award on him in 1975. Though he retired from politics, he associated himself with J.P's *Poorna Kranti* Programme. He died on 28 July, 1976. Married to Smt. Yatirajamma when he was 18, Sri Gupta lost his wife in January, 1962 and she had borne him only one daughter.

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Gupta, Banarsidas (1919 —)

Banarsi Das Gupta, born at Manharu in Bhiwani in 1919, was an eminent freedom fighter, politician, journalist, educationist and trade union leader.

Banarsi Das Gupta, son of Ram Swroop Gupta, was born on 13 September, 1919 at Manharu village, 10 Kilometre from Bhiwani. It then formed a part of Jind State. He passed his Matriculation examination from S.D. High School, Charkhi Dadri (Bhiwani district) in 1936 and later passed the Prabhakar examination privately. He then joined Birla College, Pilani, for his Intermediate. During his student days, Banarsi Das got married to Draupdi Devi and the couple was blessed with two sons and three daughters.

Apart from his teachers, the literature of Swami Dayanand Saraswati, and personalities like Mahatma Gandhi, Jawaharlal Nehru, P. Sitaramayya and Neki Ram Sharma, left an indelible imprint on the young mind of Banarsi Das, and he came forward to serve the cause of his nation.

During pre-independence days the Rajas

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of Princely States used to inflict torture on their subjects. These Rajas were backed by the British Government.

To improve the condition of the people of the States, the Praja Mandal movement was started in 1929. This movement reached its height of popularity in 1938. Banarsi Das made his entry into the movement in the same year. The first session of the Punjab States Praja Mandals was held at Ludhiana in 1938. It was presided over by Jawaharlal Nehru. Banarsi Das and five other students reached Ludhiana from Pilani to attend the session. There, he happened to meet a Jind delegate named Hans Raj Rahbar—a budding leftist leader. These two young leaders decided to found the Jind Praja Mandal and arranged its first session at Sangrur. With that, Banarsi Das said goodbye to college.

Banarsi Das was the founder-member of the Jind State Praja Mandal and with this his life became a long story of incessant struggle against the exploitation of the States' subjects by the Rajas. He organised this institution and remained its Secretary and then President for a number of years. The move to bring down the princely order and to restore to people a democratic government had since gathered momentum. He propagated educational, social and economic reforms and brought about a change in the thinking of the masses.

The Jind Government placed several restrictions on Banarsi Das's activities in 1941. He defied the restrictions and earned his first jail term. He was chained and detained in Faridkot jail. The police made him slog long distances with fetters on. This caused deep wounds near his ankles and blood oozed out. The jail authorities thereupon took pity on the young lad and exempted him from hard labour. He was set free six months later. He succeeded in getting the Princely grip loosened and secured political rights for the subjects of Jind State.

Mahatma Gandhi was deeply involved in anti-British activities on a mass scale both in British and in Princely India. His last but not least, mass movement was started in 1942 which shook the British empire. Banarsi Das, being a Gandhite, plunged into it with heart and soul. His leading part in the movement led to his arrest and he was interned of three years. Thus, his second imprisonment came during the Quit India Movement and lasted from 1942 to 1944.

Banarsi Das is not only a freedom fighter, but, a parliamentarian too. He was elected unopposed a member of the Jind State Assembly in 1946, when the Raja of Jind State announced the formation of a State Assembly. He was elected to the Haryana Vidhan Sabha in 1968 and again in 1972 from Bhiwani constituency. He was elevated to the post of Speaker. Haryana Vidhan Sabha in 1972. He held the office of the President of the Bhiwani Municipal Committee twice and also worked as a Chairman of the Bhiwani Improvement Trust. He had been the President of the Hissar District Congress Committee from 1955 to 1959 and later became the General Secretary of the Haryana Congress Committee in 1968 and held this office for four years in succession.

On 16 November, 1973, he was made Minister for Irrigation and Power. On 1 December, 1975, Banarsi Das was given the onerous responsibility of steering the ship of Haryana State as the Chief Minister. He was unanimously elected leader of the party. He was the only one among the then team of M.L.A's of his party who had undergone jail terms during India's struggle for freedom. But during the elections of 1977 to the Haryana Legislative Assembly, he was defeated. Being a true Parliamentarian, he does not believe that loss of office or election is the end of the road for him. He takes his election defeat in his stride. He had suffered poll rebuffs before but always managed to survive.

Banarsi Das has got his own independent views regarding Indian Politics. According to him, the process of polarisation in Indian politics is yet to be completed. He further says that only a genuinely Left of the centrist parties can push the country ahead and such elements will

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soon have to realign themselves against the Rightists. It would be a good day for the country when it happens.

Journalism is a passion with Banarsi Das and he educated the people through the medium of his Hindi papers and periodical named *Apna Desh, Haryana Kesari* and *Haryana Congress Patrika*. During the pre-independence days, he wrote a book entitled *Panchayati Raj Kyon Aut Kaise*. He is well versed in languages such as Hindi, Urdu and Sanskrit, but Hindi being the national language, is his first love. He is of the opinion that even scientific and technological researches can be done through Hindi medium.

Banarsi Das had been a trade unionist too. He established peasant and labour organisations in 1947. He founded the INTUC labour unions in the two textile mills of Bhiwani. His leading role as a trade unionist resulted in a clash with the T.I.T. management and he had to leave his job of T.I.T. school teacher. He observed a ten day fast to get the grievances of the workers of the Birla owned textile mill redressed.

At present, Banarsi Das is associated with many educational institutions in Haryana. He started his career as a teacher. He had taught Hindi to matric classes in T.I.T. school, Bhiwani for some years. He founded Adarsh Shiksha Samiti at Bhiwani under which a Women's College named Adarsh Mahavidyalaya, is still catering to the educational needs of the people. He heads the managing bodies of these educational institutions. These days, he gives much of his time to the affairs of these institutions.

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Gupta, Beharilal (1849 — 1916)

Beharilal Gupta, born in Calcutta in 1849, was a good administrator and judge. He was also a profound scholar in Sanskrit and Persian languages.

Beharilal Gupta was born in Calcutta in 1849 in an upper middle-class Hindu Vaidya family. His father's name was Chandra Sekhar Gupta. His maternal grandfather Hari Mohan Sen was a notable figure of the time. Beharilal was a student of the Presidency College, Calcutta, from where he passed his B.A. examination. In 1868, along with Surendranath Banerjee and Romesh Chandra Dutt, both later to become so prominent in the nationalist movement in India, Beharilal went to England, without the knowledge of his relations. There he passed both the Indian Civil Service and Bar-at-Law examinations.

After his return from England, he was appointed Deputy Magistrate and Deputy Collector of Manbhum and Hooghly respectively. Later he became Presidency Magistrate and Coroner at Calcutta.

In 1882, when Beharilal was the District Judge in Howrah, he felt agitated over the prevailing practice in courts, according to which Indian judges had no right to try European criminals. This system according to Beharilal was against democratic practices. He was advised by Romesh Chandra Dutt to send a note to the Government. Accordingly in 1882, he sent a note to the Lt. Governor, Sir Ashley Eden, urging the abolition of the prevailing practice in courts. The above note was taken into consideration by the Government of India and

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formed the basis of the famous Ilbert Bill in 1883, drafted by Sir Courtenay Ilbert, the Law Member in Lord Ripon's Executive Council. The Bill gave powers to try European offenders to Indian jedges and magistrates. Later Beharilal became the Rememberancer of Legal Affairs. For some time, he also acted as a judge in the Calcutta High Court.

After retiring from the service of the Government of India, Beharilal acted as a Secretary to the Baroda ruler for a few years. Beharilal was a profound scholar in Sanskrit and Persian languages. A man of quiet disposition, he was opposed to the caste-system and had deep respect for women.

In 1914, he received the C.I.E. title from the Government of India. Beharilal took no active part in the nationalist movement. But he loved his motherland deeply and was not afraid to express his feelings against the Government in protesting against the prevailing practice in courts which debarred Indian judges from trying Europeans. The Ilbert Bill of 1883, which was the result of his note to the Governor of Bengal, can be regarded as the dawn of an era of constitutional reforms in India.

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Gupta, Bhairavprasad (1918 —)

Bhairavprasad Gupta, born at Seewan Kalan in Ballia in 1918, is an eminent Hindi novelist, short story writer and journalist. He developed radical trend of writing in Hindi literature.

Bhairavprasad Gupta was born in Seewan Kalan, a remote village near Ballia (U.P.). He got his education at Ballia and Allahabad. He was drawn towards the national movement in the late thirties and left his studies incomplete. In the early phase of his literary career, he was deeply influenced by the writing of Premchand. Gradually, he developed his own literary identity and now stands as a significant writer of the radical trend.

Bhairavprasad has published a large number of novels, collections of short stories and a few plays. He has also translated into Hindi some important works from other languages. He contributed to literary journalism in Hindi by editing *Kahani, Naikahaniyan* and *Samarambh* of which the first two left a great impact on the writing of the current period. As an editor, he was instrumental in creating a whole climate for a serious appreciation of literature.

In the realm of novel in the post-independence period, Bhairavprasad enjoys an important position. He has made the life in the villages of North India the subject of his writings and has given a graphic account of the various developments there under the impact of the developmental politics of the Government. His view of the Indian rural scene is extremely critical since he feels that the development programmes have only helped the big landowners grow further and strengthen their cruel hold on the rural economy. In his view, these landowners have gradually captured the key points of our political life and put to ought whatever democratic traditions we may have built up during our struggle against the British.

While giving such a picture and projecting a critical viewpoint, Bhairavprasad has, of course, taken care that the reader does not develop a wholly negative approach to the important social questions of our time. We can find in his novels many characters who do not submit to their circumstances. These characters question the wrong doings of the people of the upper classes and castes and show a desire to fight them in an organised way.

The writer, thus, is seen as evolving an alternative framework to the one adopted by us

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after the Independence. Most of the insights as well as specific solutions suggested by Bhairavprasad are the outcome of his clear acceptance of the Marxist outlook. *Ganga Maiya* and *Sati Maiya ka chaura*, two of his widely-discussed novels bear out not only the truth of rural India but also the strong commitment of the author to Marxist ideology.

Apart from these two novels, his writings, numbering about thirty, include *Dharti aur bandi* (both novels) *Mangli ki tikuli* (a recent collection of short stories) and *Chandvardayi* (play). He dominated the 'nai kahani movement' in the fifties and early sixties.

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Gupta, Bhupesh (1914 — 1981)

Bhupesh Gupta, born in MymenSingh in 1914, was a leading revolutionary freedom fighter, Secretary, Communist Party of India and the ablest parliamentarian of the country.

Bhupesh Gupta, Secretary, Communist Party of India was one of the ablest parliamentarians of the country. He had to his credit the longest period of membership of the Rajya Sabha (Council of States) having been an M.P. from 1952 when the Rajya Sabha was first constituted till his death in 1981.

Bhupesh Gupta was accorded a special felicitation when the Rajya Sabha in 1977 celebrated its 100th session and 25th anniversary. He had joined the country's freedom movement and enlisted himself as a member of the revolutionary group of Bengal, 'Jugantar', when he was merely 13.

Born in a zamindar family of East Bengal (MymenSingh) Bhupesh Gupta had literally declassed himself and dedicated his life to the cause of the toiling people of the country. Bhupesh Gupta had served in prison during the freedom movement first in 1930, then twice in 1931. He was arrested again in 1933 and was kept in detention till 1937. Prime of his youth was thus spent in prison and he passed Intermediate and B.A. Examination while in detention.

His father being anxious to keep Bhupesh away from revolutionary movement had sent him to England after his release from prison in 1937. While he availed of his four-year stay in the U.K. to complete his Bar-at-law from Middle Temple Bhupesh Gupta took active part in Indian students' struggle for freedom. He came in contact with the Communist Party of Great Britain and joined the party group of Indian students.

Returning to India in 1941 when the Communist Party of India was still under official ban Bhupesh Gupta went underground and devoted himself full-time to the Communist movement in the country. Bhupesh Gupta first appeared openly in the political scene of the country as an organiser of relief movement during the Bengal Famine of 1943.

Bhupesh Gupta had very rarely donned the lawyer's gown but in 1946, during the Share-croppers' movement of Bengal (Tebhaga Struggle) he defended the accused share-croppers in court and also in the same year fought in defence of the TELCO workers of Jamshedpur.

Bhupesh Gupta had also wielded his pen to promote the cause he represented and he became the Editor of *Swadhinata,* the daily organ of the West Bengal Unit of the CPI in 1951. He was also the Editor of *New Age*, the official weekly organ of the CPI, between 1954 and 1957. He became the Editor of *New Age* again in 1966 and served as its Editor till the time of his death.

Bhupesh Gupta became a member of the Central Committee of the CPI in the Third Congress of the Party held in 1954. In 1956 he be-

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came a member of the highest body of the Party i.e. the Politbureau. At the time of his death, he was one of the secretaries of the National Council of C.P.I.

Bhupesh Gupta was a member of the C.P.I. delegation at the 1957, 1960 and 1969 meetings of the World Communist Movement. He was also a member of the C.P.I. delegation led by Ajoy Ghosh which went to China in 1959 and had a meeting with Mao-Tse-Tung.

Remarkably unostentatious in his personal living Bhupesh Gupta was a bachelor and during his long political career between 1952 and 1981 in Delhi as an M.P., Bhupesh Gupta had endeared himself to people and leaders of different political pursuasions for his singleminded devotion to the cause he represented and for the incorruptible image of a politician he had projected before the people.

In 1976, Bhupesh Gupta who had strongly criticised in the Parliament the official decision of paying compensation to the displaced ex-zamindars of East Bengal had refused himself to accept a handsome amount that was offered him for his lost estate in East Bengal. Bhupesh Gupta died on 6 August, 1981 in Moscow where he had gone for treatment.

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Gupta, Bijay (15th Century)

Bijay Gupta was one of the great Bengali writers and poets. His work was very popular in Eastern Bengal.

Bijay Gupta (Bengali) was the writer of a *Manasamangala* (*Padama-purana*) *kavya*. He claims that Manasa herself gave him order to write this poem. According to him, the *Manasamangala* of Kana (one-eyed) Hari Datta, an earlier poet, had become almost forgotten at that time and it was not liked by Manasa herself.

The reading of the date of composition of Bijay Gupta's poem, as given by the poet, is not the same in all the manuscripts. According to the majority of the MSS., it is 'ritu sunja Veda sasi' (1406 Saka, i.e. 1484-85 A.D.). According to some manuscripts, it is 'ritu sasi Veda sasi' (1416 Saka, i.e. 1494-95 A.D.). Bijay Gupta says that at this time Husain Shah was the ruler of Bengal. If he is the same with Ala-ud-Din Husain Shah (1493-1519), then 1484-85 cannot be the date of composition of this poem. But some scholars have shown that Husain Shah was the popular name of Jalal-ud-Din Fateh Shah, who was the Sultan of Bengal in 1484-85. Therefore, Bijay Gupta might have composed the poem about at that time.

Bijay Gupta's work was very popular in Eastern Bengal, as a result of which, its language has been modernised and numerous passages written by other writers have been interpolated into it. This work, as it stands now, is readable, but it contains some crude and vulgar elements. All the characters, especially Sanaka, the mourning mother, are well painted. In this poem, not only the men but also the gods and goddesses, including Manasa, are quite human.

We get glimpses of the social conditions of that period from this poem. One of its chapters, Hasan-Husain pala, reveals quite clearly how the Hindus were sometimes oppressed by the Muslims.

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Gupta, Chandra Bhanu (1902 —)

Chandra Bhanu Gupta, born at Bijoli in Aligarh district in 1902, was an eminent freedom fighter, Arya Samajist, politician and economist.

Chandra Bhanu Gupta was born on 14 July 1902 at Bijoli in Aligarh district of U.P. His father Hira Lal was a forthright person and was highly respected in his village and community. His mother Kaushalya Devi was a pious lady. The Arya Samaj was a formative influence in his early life and he developed respect for the Samaj virtues of thrift, industry, national self-respect and social equality. Matriculating in the first Division from the Government High School, Lakhimpur-Kheri (U.P.), he proceeded to Lucknow (which subsequently became the focal point of his public career) for his higher education and passed the M.A. and L.L.B. examinations from the Canning College of the Lucknow University in 1925. He entered the legal profession and soon became a successful criminal lawyer.

A bachelor, he was drawn to the national struggle at an early age and joined the Indian National Congress where his deep commitment and organizational capabilities (he became famous as a brilliant strategist and as a fundraiser for the party and for causes like the Bihar Earthquake in 1934, Motilal Nehru Memorial Society and Acharya Narendra Deva Memorial Liberary assured him a rapid rise in the Congress hierachy. Among his close associates in the Congress were Pandit Motilal Nehru, Pandit Govind Ballabh Pant and Rafi Ahmad Kidwai. He shot into national prominence when he appeared as one of the main defence Counsels in the famous Kakori Case and later in the Meerut Conspiracy Case.

From 1926, he was a member both of the All-India and of the U.P. Congress Committees and held various offices, such as Treasurership, Vice-Presidentship and Presidentship of the U.P. Congress. In a long public career distinguished by selfless dedication and tenacity, he underwent numerous terms of imprisonment during the freedom-struggle. He has been a member of the U.P. Legislature from 1937 to the present (except for a brief interval after the 1957 elections), earning respect as a passionate, hard-hitting and candid legislator whether in the Treasury or in the opposition bench.

He entered the U.P. Ministry under Pandit Govind Ballabh Pant in 1946 as a Parliamentary Secretary, and held various important ministerial portfolios from 1948 to 1957. Active in the U.P. Congress organisation, he was the Chief Minister of U.P. from 1960 to mid-1963 when he resigned under the 'Kamraj Plan' but remained as 'the power behind the throne' till the 1967 General Elections. Then after a brief spell as Chief Minister, he became Leader of the Congress Opposition to U.P.'s first non-Congress Ministry till the 1969 mid-term elections which again elevated him to the Chief Ministership. The 'Congress split' of 1969 was a personal trauma for him, epitomizing as he did the devoted and loyal Congressman.

After unsuccessful efforts to reconcile the two factions, he had to make a difficult choice between basing the Congress on a disciplined and cohesive organization and resting its strength on the nebulous and fickle forces of mass support. In the end his belief in 'Party above self' compelled him to side with the 'Old Guard' as against the 'Rulling Congress'. Disillusionment with the new style of national politics, compounded by ill-health, has impelled him to seek a semi-retirement from active public life.

Deeply committed to the social principles of the Arya Samaj, his politico-economic ideology can be described as a socialism conditioned by the country's *genius loci* and historic tradition, which is substantiated by the original platform of the All India Congress Socialist Party of 1934, of which he was an active founder-member. Among the various schools of Indian socialists he stands apart as the champion of private initiative, motivated by the belief that in free India socialist choices can only

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be between free enterprise and public regimentation, the latter being offensive to democracy. But his conception of a free economy seeks regulation of the private sector, by the compulsion of social responsibility in accordance with Mahatma Gandhi's concept of Trusteeship. In his view the two main weapons for combating India's backwardness are industrialisation and education. His contribution to both these causes in U.P. has been considerable, especially in the field of medium industry and technical education, notable medical and engineering education. In the field of general education, he has pleaded and worked for revitalizing all sectors of education, from as far back as 1927, when he was elected with renewed terms right up to 1959, as a member of the highest academic bodies of the Lucknow University. His approach to social, economic and political questions displayed a basic consistency and dedication.

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Gupta, Daulat Ram (1895 —)

Daulat Ram Gupta, born at Rohtak in 1895, was an eminent politician and social reformer of Hariyana. He served his countrymen not only on political front but also on social and economic fronts

Daulat Ram Gupta, son of Lala Shiv Lal Gupta, was born in 1895 at Rohtak in a middle class family. Daulat Ram passed his Matriculation examination from Government High School, Rohtak. He was married early during his student days.

Daulat Ram was brought up under the loving care of his father who was a scholar of *the Gita*. *The Gita* was the basis of his future course of life. He was deeply influenced by Lokmanya Tilak, Ramanand Chatterjee and Swami Shraddhanand.

Daulat Ram started his public career as an Arya Samajist in 1915. He founded Arya Kanya Pathshala at Rohtak in 1916. He was not satisfied merely with his social activities and wanted to serve the people on political front too. He joined the Indian National Congress in 1918.

Daulat Ram's affiliation with the Congress ushered in a new era in the history of his region, especially Rohtak district. He was one of the founders of the Rohtak District Congress Committee in 1918. In the same year, he organised Anti-Peace Celebration Conference at Rohtak where *Vande Mataram*, the great inspiring slogan of the freedom struggle, was heard for the first time.

From 1919, Daulat Ram participated enthusiastically in various movements started by Mahatma Gandhi. Under the leadership of Daulat Ram the people of Rohtak observed hartal on 30 March and 6 April, 1919 to protest against the Rowlatt Act. He worked hard to make non-cooperation movement, a success. To gain maximum support from the people, he organised a political conference at Rohtak in November 1920. It was attended by 700 delegates, hundreds of peasants and was addressed by prominent leaders including Lala Lajpat Rai, Rambhuj Datt Chaudhury and Neki Ram Sharma.

Daulat Ram exhorted the students of Vaish and Jat High Schools, Rohtak to get their schools disaffiliated from the University. He also urged the concerned managing committees to sever their relations with the Government.

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He collected Rs. 1000 in April 1921 to promote and finance the movement. Because of his efforts, 50 Congress Committees were established in Rohtak district, especially in rural areas, and hundreds of people became active members of the Congress. Daulat Ram was arrested in February 1922 and was sentenced to six months' imprisonment. He was detained in Rohtak jail.

Once again, Daulat Ram was arrested in July 1930 while taking active part in the Civil Disobedience movement. He was produced before Mr. Fida Ullah Magistrate of Rohtak, on 15 July, 1930 with hand-cuffs. He was sentenced to a year's imprisonment, and was kept in Rohtak, Lahore and Multan Jails.

After his release, Daulat Ram resumed his political activities. He organised the Laxmi Bai Day at Rohtak on 18 November, 1931. He delivered an impressive speech in appreciation of the sacrifice of Laxmi Bai and requested the people to complete the task begun by her. Daulat Ram's daughter Kumari Ravi Devi also took a leading part in the anniversary. She was the first women of the district who came forward to participate in the national struggle.

Daulat Ram hoisted the national flag over public buildings of Rohtak in 1932 and was arrested. He was hand-cuffed and was paraded through the main streets and bazars of Rohtak.

A strong Congress, was the dream of Daulat Ram. To strengthen the Punjab Provincial Congress Committee, he issued an 'Appeal' to all the members of All India Congress Committee in September 1938. He requested the Congress President to take bold steps to turn out the men who were found guilty of corruption in any form. He had been the President of Rohtak Congress Committee for some years. He never contested any election but always supported others in their contests for elections in the Central and Punjab legislatures. Lala Lajpat Rai was impressed by Daulat Ram's services and sacrifices so much so that he wanted to take him to Lahore. In 1920, Lalaji expressed his wish publicly but the people of Rohtak did not agree to it. If Daulat Ram had left for Lahore, he would have become a leader of greater prominence.

Daulat Ram has served his countrymen not only on political front but also on social and economic fronts. In 1916, he founded Influenza Sewa Samiti which served the victims substantially. On 14 October, 1922, Daulat Ram had been to Jhajjar in connection with a public meeting when a house caught fire and two children were trapped inside the burning house. He hastened to the spot and took a leading part in extinguishing the fire. The children were miraculously saved and the fire was soon extinguished. In 1924, he founded the Congress Plague Relief Society at Rohtak which served the affected people day and night. In 1929, he organised a Famine Relief Committee at Rohtak which helped the poor peasants and labourers. In 1933, the Rohtak district was affected by flood. He spared no pains in helping the people of this region. In 1953, he founded Shri Mahalaxmi Udyogshala at Delhi which served the cause of Daridranarayan. He waged a relentless fight against the prevalent social evils like untouchability, Begar Pratha, and religious and communal fanaticism. He is secular minded and has always stood for Hindu-Muslim unity, and equal rights for women and untouchables.

On economic issues, Daulat Ram is of the opinion that the peasants and workers are being bled to death and they must shake off the slavery of the capitalists. He believe that the embezzlement of public money is the worst type of corruption and it must be eradicated at all costs and the persons concerned, however great and influential they may be, must be exposed, not only to humiliate them but also to set an example for others.

Daulat Ram had been a persuasive and powerful speaker. He is the author of *Shri Mahalakshmi Udyogshala* and *My Reminiscences*. He wrote many articles, open letters, and pamphlets on contemporary political and social problems.

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Now Daulat Ram in his eighties still takes keen interest in current national affairs. He says that our Independence is hard won and it should be preserved. He is one among the few living freedom fighters who have large standing to their credit. He has spent best years of his life in the service of his nation. He never shirked his responsibility and was ever found active to help the people in their time of need with a band of chosen and devoted workers.

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Gupta, Deshbandhu (1900—1951)

Deshbandhu Gupta, born at Panipat in 1900, was a leading freedom fighter, social activist, politician and journalist.

Deshbandhu Gupta was born on 14 July 1900 in a Mahajan (Baniya) family of Panipat (now in Haryana). His father Lala Shadi Lal, a trader by profession, was also a petition-writer in the lawer courts at Panipat. He was a staunch Arya Samajist, and strictly given to the performance of Vedic rites and ceremonies. He was lacking in academic qualifications. His command over Urdu was, however, impressive and he acquired some reputation as a writer. He was the head of a lower middle-class family.

Deshbandhu was married in the year 1919 in a family of good status. The parents of his wife, Sona Devi, were also orthodox and tradition-bound. Sona Devi always wore *khadi*, and , at times, took part in national demonstrations. In 1932, she courted imprisonment with a baby in her arms. The couple had nine children.

Deshbandhu's early education was of a professional type. He learnt the 'Mahajani' script (fit for commercial transactions at a *Pathshala* in Panipat. After about two years, at the age of seven, Deshbandhu was admitted to the Municipal School. Next, he joined the Arya Vedic High School, Ambala.

For higher education, Deshbandhu joined the Hindu College at Delhi. While studying in the second year class, he plunged himself in the national movement and courted arrest. On being released, he came into contact with Lajpat Rai who at once recognised the sterling qualities of this young enthusiast and took him into his political camp.

Deshbandhu's circle of friends and associates was quite extensive. Raghunandan Saran (a Congress leader), Choudhury Mukhtiar Singh (an industrialist), Pandit Thakur Das Bhargava (a famous lawyer), Sri Ram (a Delhi industrialist), *Mahashe Krishan* (Editor of *the Pratap*) and Aruna Asaf Ali, a young leader of radical views, were some of the members of this circle.

The orthodox atmosphere at home, the impact of the Arya Samaj, the company of Swami Shraddhanand in the Mianwali Jail, and the emerging personality of Gandhiji were important influences on Deshbandhu's young mind. All these tended to make him a strange admixture of orthodoxy and modernity, of Hindu renaissance and secular nationalism, of conservatism and social reform. He travelled to Europe and America in the year 1948 on a professional mission and as President of the All India Newspapers Editor's Conference.

Deshbandhu's political career started with the background of the Rowlatt Act and the Jalianwala Bagh tragedy. The latter incident affected him profoundly. He responded to the call of Gandhiji and joined the Non-Cooperation

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Movement and was jailed. He took dictation from Lajpat Rai of articles for the *Bande Mataram* newspaper. In this way he received his first lessons in journalism. Thereafter, Deshbandhu repaired to his native town of Karnal and started political work. He organised a number of Congress Committees there.

Then came a turning point in his career. He was on a visit to Delhi to invite some Congress leaders. The metropolitan city was in a ferment on the question of boycotting the visit of the Prince of Wales. The authorities wanted to put up a show by holding a Conference of the Depressed Classes. The Congress led by Deshbandhu captured the Conference and wrecked it. The leaders were greatly impressed and made him the Propaganda Secretary of the Delhi Provincial Congress Committee. From the early twenties began his association with the Congress and this continued for three decades.

He became editor of Shraddhanand's patriotic journal, *the Tej* in 1923. He offered *satyagraha* and courted imprisonment in every phase of the national movement. His greatest contribution to nationalism was during the Quit India Movement in 1942 when he was arrested and kept in jail till 1945. He collected funds for the party. He was a most effective public speaker and election fighter.

In later years, he mobilized the Indian press for communal harmony and good relations with Pakistan. After independence, he became a member of the Parliament, and also served on a number of important Parliamentary Committees and Advisory Councils. In the field of Journalism, he commanded high respect. He was elected President of the All India Newspapers Editors' Conference (1948). In independent India, the most important battle was fought by him for gaining for Delhi the full status of a State. He was not, however, destined to be its first Chief Minister. He died in an air-crash in 1951. The Ministry of Education recognised his services to Delhi by opening a College in his name.

Lala Deshbandhu was a picture of sobriety and culture. He was known for hospitality and his home was always full of guests and visitors. He was an ardent Arya Samajist (but utterly non-communal), and a believer in the possibility of a Hindu renaissance. He was opposed to building up of the Muslims at the cost of the Hindus. He was not willing to see Hindus being cowed down.

In his speeches there was hardly any rancour, cynicism or anger. He was persuasive, logical and impressive. As a committeeman his views were greatly valued. He believed in a casteless society, equality of status for women, communal harmony and freedom of expression. Though a Gandhite, he stood for large-scale mechanization and industrialisation. He abhorred all violence, and had deep appreciation for a Parliamentary system of government.

Among Delhi Congressmen, Deshbandhu was perhaps the last statesman, having personality, calibre and faith. His career was unfortunately cut off at a time when the continued presence of a constructive and steadfast leader in the capital city could have meant a really vital difference. The gap in the public life of Delhi that remains yawning after a passage of twenty years since his death is at once a testimony to his greatness and a tragedy for the State.

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Haridas and Uma Mukherjee, *India's Fight for Freedom*, Calcutta, 1958.

Gupta, Devanarayan (1910 —)

Devanarayan Gupta, born at Ranaghat of Nadia district in 1910, was a prominent Bengali poet, dramatist and journalist.

The native place of Devanarayan Gupta is Ranaghat of Nadia district, West Bengal. He

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started his literary career by contributing a poem (translation of a poem of Kabir) in Deshadarpan, a weekly paper, in 1927. After contributing several articles in *Archana*, *Hitavadi* and *Swadesh*, he joined the Bhandar and the *Bengal Co-operative Journal* as an assistant editor in 1931. These journals were considered as the mouthpieces of the co-operative movement of undivided Bengal.

Later on, he joined the editorial unit of the daily *Navayug* and got an opportunity of working there as an assistant to Kazi Nazrul Islam. After that he became the assistant editor of the famous monthly, *Bharatabarsha*.

Devanarayan then gave up his carer as a journalist and joined Rangmahal, a public theatre of Calcutta, in 1944 as a dramatist. He was attached to various public theatres of Calcutta as dramatist and director at one time or the other. Finally, he joined the old and renowned Star Theatre of Calcutta as its dramatist and director in 1953 and worked there for long twenty-two years.

Devanarayan has written many plays such as *Daner maryada*, without female character (1929), *Rinshodh* (1931), *Phagua* (An opera, 1931), *Paramaradhya Sri Sri Ramakrishna* (1960), *Sharmila* (1968), *Sima* (1971) and *Natyakar* (1975). He has written three one-act plays, published under the name *Eker madhye tin* (1972). He has composed two radio plays for A.I.R. (Calcutta), namely, *Girishchandra* (1961) and *Bhakta Raghunath* (1961).

A versatile talent, Devanarayan has written six books on different aspects of theatre, nine books for children, one book of poems and two novels, namely, Dasiputra and Swapna o samadhi. He directed fourteen Bengali films and wrote near about forty scenarios. He dramatized twenty-three Bengali novels all of which were staged.

Devanarayan received the Academy Award from the West Bengal State Academy of Dance, Drama, Music and fine Arts for the year 1974-75. He received Sudhanshuvala Award from the Calcutta University as the best dramatist for the years 1966 and 1973 for his dramas *Dabi* (1966) and *Bidrohi nayak* (1973) respectively. He was awarded Bengali Stage Centenary Star Theatre Award in 1982.

Gupta has been working in the Drama Department of the Rabindra Bharati University as a part time lecturer since 1972. He is one of the Vice- Presidents of Bangiya Sahitya Parishad. He presided over Natya Sahitya Shakha of Nikhil Bharat Sahitya Sammelan and Banga Sahitya Sammelan. He is also attached to various cultural organisations.

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Gupta, Dharmendra (1934 --)

Dharmendra Gupta, born in Allahabad in 1934, is an eminent Hindi novelist, short story writer, critic and editor.

Dharmendra Gupta (Hindi) is a novelist, short story writer and editor. He was born in Allahabad, Uttar Pradesh. A staunch critic of his surroundings, ideologically non committal, uncompromising by nature but committed to broad progressive and humanitarian ideals, Dharmendra Gupta has always been struggling for ethical values in society. He has been continuously and actively participating in controversies and polemics of literary nature.

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He graduated from the Allahabad University in 1954 and pursued post graduate studies from the same University. He has a good knowledge of Hindi and English languages and literatures. Following are the published works to his credit: Collection of short stories: *Chand romanceheen kahaniyan* (1962); *Kathaheen* (1966); *Tees patron ka sansar* (1974); *Dastaken aur awazen*, (1983); *Yachak tatha anya kahaniyan* (1984). Novels: *Nagarputra hansta hai* (1978); *Nun tel lakri* (1980); *Khushbu aur pattiyan* (1983). He edited the yearly collection of plays Sutradhar in 1956 from Allahabad and *Kathakahani*, a story and fiction magazine from 1959 to 1963. He also edited Niket from 1970 to 1975.

He has been teaching in Delhi and editing a literary magazine entitled *Vishay- vastu* since 1980. He edited two special numbers of the literary magazines, i.e. of *Niket* on Nagarjuna and of *Vishay-vastu* on 'Hansraj Rahbar', one of them later came out in book-form also.

Dharmendra Gupta is known for his individualistic nations about the inter relations of literature and society. He is a man of controversial and uncompromising nature and takes his position from right of the centre to left of the centre. He is a rebel writer with sympathies towards the lower middle working class people. He does not believe in slogans and takes his position as a humanitarian.

He is a critic of all organisations of all shades in the country in his own typical way . A great admirer of Premchand, Gupta likes himself to be counted as a follower of traditions and values in literature. 'Ek admi ki saltanat' is one of his best stories, which was published in 1963. The story evokes a mixed feeling of satire and sympathy for a common man of lowest stratum. The story depicts the destiny of a poor wanderer in an interesting style with undertones of deep pathos and irony. 'Dastaken our awazen' one of his latest stories suggests a progressive theme of human sympathy.

Nun tel lakri (Salt, oil and wood) is his notable novel which deals with the life-sketch of a lower middle class artist who struggles hard for his livelihood, enters into a married life, shifts his residence from a small rural township to an urban township and then from urban township to a city and ultimately to a metropolitan city, but does not find any solution to his ever increasing difficulties, miseries of economic depression and social injustice. Inspite of hardwork for days and nights together he is not able to provide even an average status of livelihood to himself and his family.

As a catastrophic end of the novel the 'hero' deserts his artistic life and reduces his personality to a stereo-type of bread earning workman , Gupta reflects pessimistic impressions in his writings and utterances and adopts the same attitude while concluding his novel. To quote him 'The cultivator is rushing from village to city to become a rickshaw puller or a bread earner. The village life is thus shattered and the city life is reduced to slums'.

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Gupta, Dinesh Chandra (1911 — 1931)

Dinesh, born at Jeshlong in the District of Dacca in 1911, was one of the great patriots and revolutionary freedom fighters who was hang in the Writers' Buildings case.

To the unassuming Postmaster Satish Chandra Gupta the arrival of a third son was

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hardly a matter of any significance. Dinesh was born on 11 December 1911 at Jeshlong in the District of Dacca, now in Bangladesh. Little did mother Benodini Devi imagine that the crying child she gave birth to that day would make such a big noise when grown up.

Dinesh had his schooling at the Dacca Collegiate School, then the nursery of budding rebels. The crimson robe of the revolutionary was Dinesh's natural wear . His talent as an organizer attracted the attention of Hem Chandra Ghosh, Haridas Dutta, Major Satya Gupta and other stalwarts of the powerful B.V. (Bengal Volunteers) Party.

Midnapore where Dinesh was deputed to develop party activities turned in the thirties into a veritable hell for the British rulers. Three magisterial heads rolled down one after another before the sure shots of the youthful revolutionaries. It came to be said that Midnapore produced rice and revolutionaries.

Dinesh believed that whom the gods love inherit suffering, but they also grant him the strength to bear it. The final episode of his thrill-packed life showed how true it is. This episode is the commando raid on the Writer's Buildings in Calcutta on 8 December 1930 carried out by him along with Benoy Bose and Badal (Sudhir) Gupta. The revolutionaries carried the fight into the very citadel of the alien rulers. About midday the three young men quietly went up the stairs of the Writers' Buildings apparently to seek an interview with the Inspector General of Prisons, Col. N.S. Simpson.

Instead of waiting for permission according to the normal procedure, they suddenly dashed into Simpson's room and fired five or six shots. Simpson died instantly. Then the three came out in the corridor where they were chased by the Inspector of Police and a few other officials. There was a short exchange of fire and some more officials were injured. By that time a large police contingent had come on the scene, but although hopelessly outnumbered the three young men continued the fire till the end and refused to surrender. When they were about to be overpowered they attempted suicide. Badal swallowed potassium cyanide and died on the spot. Benoy and Dinesh shot themselves and lay seriously wounded. They were captured and sent to the Medical College Hospital. Benoy died of his wounds on 13 December 1930, while Dinesh recovered after an operation. He was later tried and sentenced to death.

Sitting in a solitary cell in the Alipore Central Jail, calm and serene, Dinesh wrote a few sparkling letters to his near and dear ones. These letters are not only of considerable literary merit, they also reveal the philosophical depth of his mind. He consoled his mother thus: "Death we have to embrace, all of us, today or tomorrow. Why should there be grief if it comes a few days earlier or comes without any notice?." In another letter he wrote: "I am leaving for ever my dear motherland, every speck of whose dust is sacred to me. It pains me to think that we brothers are quarrelling over trivialities like a cow or the playing of music and killing each other." To this boy of twenty the truth occurred that nationalism does not merely mean liberation from the foreign yoke, but that it also means liberation from narrow loyalties to locality, sect or religion that interfere with the emergence of true nationalism.

The hanging of Dinesh on 7 July 1931, observed as a day of national mourning, roused the nation as nothing had done before. The press for once was defiant of the fetters on its freedom. The Advance flashed bold headlines: 'Dauntless Dinesh Dies at Dawn'. The, then, Mayor of Calcutta, Dr. B.C. Roy, openly eulogised Dinesh in glowing words: "The murderers of today are often the martyrs of tomorrow." The Corporation of Calcutta recorded its "Profound sense of sorrow and grief at the untimely death of Dinesh Gupta who died in pursuit of an ideal."

In a secluded room at Arambagh on the night of 7 July quietly sat Subhas Chandra Bose intently listening to the "Letters of Dinesh"

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being read aloud by Dr. Radha Krishna Pal. His eyes glistened and the future liberator of India could perhaps see the streaks of morning light piercing the darkness on the horizon.

The reaction of the revolutionaries was devastantingly sharp. On 27 July 1931, Mr. Garlick, the District Judge of Alipore who had earlier presided over the Special Tribunal that tried and sentenced Dinesh, was shot dead in the court room by an avenger claiming blood, Kanai Bhattacharjee by name (a disciple of Satoowri Banerjee of revolutionary 'Jugantar'). Kanai, too, joined the rank of martyrs from the instant action of self-administered potassium cyanide followed by a volley of shots from the outwitted guards in ceremonial acclaim as it were. The fire was spreading. Dinesh had not died in vain.

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Gupta, Ghanshyam Singh (1885 —)

Ghanshyam Singh Gupta, born at Durg in Madhya Pradesh 1885, was a leading politician, freedom fighter and social activist.

Ghanshyam Singh Gupta was born at Durg (now in Madhya Pradesh) on 22 December 1885. His father's name was Gaind Singh Gupta and mother's Bhanmati. Gaind Singh, a Vaishya by caste, was a 'Malguzar' and a rich landlord. It was an old aristocratic family in Chhattisgarh region in M.P. Ghanshyam's forefathers held the hereditary post of 'Subedar' in the *Suba* of Chhattisgarh under the Bhonslas of Nagpur. They had settled down in Durg about 150 years earlier and got extensive hands by way of reward from the Bhonslas. The family originally belonged to Ramnagar in Benares district of U.P. and had to leave it due to the oppression of the Muslim rulers at the time.

Ghanshyam married Jayadevi on 15 February 1911. As she belonged to a different caste, the marriage raised a big controversy and Ghanshyam was made an outcaste.

Ghanshyam passed his B.Sc. in 1906 and LL.B. in 1908 from the Allahabad University. While studying in the M.Sc Class he led a College strike at Jabalpur against the English Principal. That was the end of his academic career. He then took up a teaching appointment at Gurukul Kangri near Haridwar for about two years. There, he learnt Sanskrit and acquired a good mastery of the language. Later, he set up practice as a lawyer, which he gave up in 1921 during the Non-Cooperation Movement.

Shri Gupta was a staunch Arya Samajist and was profoundly influenced by Swami Shraddhanand. In 1937, he got the Arya Marriage Bill passed in the Central Legislative Assembly. He led two successful *Satyagraha* movements in defence of the Arya Samaj-one in Hyderabad (Deccan) in 1938 and the other in Sind in 1944-45. The peaceful behaviour of the *Satyagrahis* and the able lead given by Ghanshyam were appreciated by Gandhiji.

In politics his career began from 1907 with the College strike at Jabalpur which was connected with the Bengal Partition Movement. Among his political associates in later days were Durga Shankar Mehta, Dwarkanath Tiwari, Seth Govind Das, Pandit Ravi Shankar Shukla,

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Dr. N.B. Khare and Pandit D.P. Mishra. He joined the Congress from the beginning of his political career, and was a member of the A.I.C.C. from 1919 and 1936.

He was first elected to the C.P. Legislative Council in 1924 and again in 1926, both times on the Swarajya Party ticket. In 1934, he was elected to the Central Legislative Assembly from C.P. In 1937, he returned to the Provincial Assembly and was elected its Speaker. In 1946, again he was returned to the Provincial Legislature and elected Speaker. He was also nominated to the constituent Assembly of India. He helped in preparing the Hindi version of the Constitution which was presented to Dr. Rajendra Prasad, the President of the Assembly.

He was a whole-time member of the Official Language Legislative Commission which rendered into Hindi authoritative texts of Central Laws. He was also the Chairman of the Language Expert Conference and of the Committee which rendered Hindi equivalents of English legal and administrative terms.

In 1954, he was appointed a member of the Foreign Missionaries Activities Enquiry Committee set up by the M.P. Government. The Committee's report was accepted in toto. In June 1964, he was appointed Vigilance Officer of the Raipur Division by the M.P. Government to enquire into public complaints.

On 1 January 1958, he was accorded a grand reception at Rohtak by the Punjab Arya Sammelan following the successful termination of the Hindi Satyagraha. Besides politics and the Arya Samaj movement, Ghanshyam also showed great interest in social work. He was specially concerned with the uplift of the Mahars—a small community doing odd manual work. He did a lot of useful work for the amelioration of the social and economic conditions of the Mahars. He made pioneering efforts for the spread of female education, particularly among the backward people in Chhattisgarh region. He collected four lakhs of rupees for the purpose and started a chain of schools.

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Gupta, Iswarchandra (1812 — 1859)

Iswarchandra Gupta, born at Kanchrapara in 1812, was the first literary historian and critic of Bengali literature.

Born at Kanchrapara in the district of 24-Parganas, Bengal, Iswarchandra Gupta was one of our early poets and journalists who cast an important influence on the rising generation of the modern Bengal. He came of an old high caste Vaidya family, held in respect by the local people for their proficiency in Sanskrit and Ayurveda. Iswarchandra's father, Harinarayan Gupta, was a man of humble means and was not in a position to give proper education to his children. After the death of his first wife, Harinarayan married for the second time. Iswarchandra could not get on well with his step-mother and came over to Calcutta to live with his maternal grandfather at the age of ten.

In 1827, Iswarchandra was married to Durgamani, much against his wishes. Durgamani, somewhat a half-wit, was moreover not a good-looking woman. Much of the sarcasm Iswarchandra's verses contain was the indirect result of this unhappy union. Iswarchandra, however, made good provision for Durgamani's maintenance. Durgamani was childless and survived her husband.

Iswarchandra attended the village school

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but not very seriously. He had nonetheless a sharp memory. Once heard he could remember things, and thus he acquired some knowledge of Persian and Sanskrit. His poor grandfather could not provide him with the English education for which he was sent to Calcutta. Iswarchandra was a self-made man. In later years he learnt something of English and studied Vedanta and Tantra seriously. He had a natural gift of composing songs. He used to be picked up by the 'Kaviwalla' parties when they visited his village to compose songs for them.

Iswarchandra entered public life first as the Secretary of a society called the 'Nava-Visistha-Sisthagana Sabha' which he founded with the help of Yogendramohan Tagore of Pathuriaghata in 1830. A local man, his grandfather was known to the Tagores and thus Iswarchandra became very much friendly with Yogendramohan under whose patronage he brought out his well-known journal *Samvad-Prabhakar* on 28 January 1831. It was then a weekly paper. It was however, short-lived and closed down in the following year. He then worked for some time for another paper, the Samvad Ratnawali.

Soon after he undertook a tour to Orissa. He stayed there with his uncle, studying Tantra for some time. After coming back to Calcutta in 1836, he revived the *Samvad Prabhakar,* this time as a tri-weekly. Iswarchandra shook off much of his former conservatism. He came in contact with important personalities of his time and became associated with various organisations, e.g. Society for the Acquisition of General knowledge (1838) started by the students of Derozio, Tattwabodhini Sabha of Devendranath Tagore (1838), Bangabhasa Prakasika Sabha, Baraset School Committee (1839), Deshahitashini Sabha (1842), Nititarangini Sabha (1842), Hindu Theophilanthroic Society (1845), Anti-Lex Loci Society (1850), Hindu Hitaishini Sabha (1846), Behala Haribhakti Pradayini Sabha (1854) etc.

In 1839, *the Samvad Prabhakar* became the first Indian daily paper and Iswarchandra continued to be its editor till his death. In 1853, he published a monthly supplementary which mainly contained moral essays and verses. Besides *the Samvad Prabhakar,* he brought out two more papers, *the Pasanda-Pidan* (1846) and *the Samvad-Sadhuranjan* (1847), both being short-lived.

In 1848, Iswarchandra visited Meerut, Delhi, Agra, Allahabad, Cawnpore and Benares. He tried to assess the popular feeling about the British rule in course of his travels. He used to collect information about the political, social and educational conditions of the people. The reports appeared regularly in his paper. He also travelled extensively in eastern Bengal.

As early as 1833, Iswarchandra compiled and edited Ramprasad Sen's 'Kalikirtan'. This attempt to collect and preserve old Bengali poetry culminated in the important articles (1853-55) on the lives and works of the 18th century poets who were fast fading out. Of these papers only the monograph on Bharatchandra Roy Gunakar appeared in book from in 1855. In 1857, he published 'Prabodh-Prabhakar', a collection of reflective moral essays. His 'Hita-Prabhakar' (1861), stories of Hitopadesha, and 'Bodhendu-Bikasa' (Part I), free translation of 'Prabodha-Chandrodaya', were in the press when he died. Iswarchandra's verses were collected in eight parts (1862-74) by his brother Ramchandra Gupta. Bankimchandra Chattopadhyaya made a selection of Iswarchandra's verses under the name 'Kavita-Sangraha' (1885), with a biographical account of the poet.

Iswarchandra lived in an age when radical social changes were taking place around him. The news and views of his paper fully reflected these changes. Iswarchandra never underrated the progressive changes. Surcharged with deep patriotic emotions, some of his poems were the first of their kind in Bengali literature. Spuriousness, he hated. Thus while he fought for the rightful place of Bengali when English was the only fashion, he exhorted the English-educated yourg men to impart new

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ideas through the mother tongue. He advised them to join Government service for that would offer them opportunities to come in contact with the largest number of people. He supported female education. Widow-marriage also he supported, though with some reservation. He was a Hindu with an inclination towards Brahmoism.

Iswarchandra was a supporter of British administration, but at the same time wrote some very bitter editorial articles attacking the oppression by the indigo-planters. The Government's monopoly of opium and salt business was also his target of attack.

His deep patriotic feeling made him comment adversely on the amassing of wealth by the English officers and merchants. He was conscious of the sad plight of the plantation and agricultural labourers. He had deep sympathy for the ryots, though he did not accuse the zamindars. It was an attitude very common among the Bengali intelligensia of those days. He also advised the young men of take to trade and commerce.

Iswarchandra's place in Bengali literature is assured. His satirical verses which contain no malice for any particular individual are perfect examples of his humorous nature. He was our first literary historian and critic. It was Iswarchandra again who assembled the young talents around him and thus paved the highway of our new literature.

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Gupta, Jagadishchandra (1886 — 1957)

Jagadishchandra Gupta, born in 1886, was an eminent Bengali short-story writer and novelist.

Jagadishchandra Gupta (Bengali) was an eminent short story writer and novelist. Due to financial stringency, he could not complete college education and had to take up a job in the judges' Court in Seuri. He was in a transferable service and had to stay in muffasil towns. He started his literary career by writing poems, but later on switched over to fiction. 'Paying Guest' (1924) was his first published story. He was a regular contributor to *Kali o kalam*.

He was a very forceful writer and established a style of his own. *Binodini* (1926), a collection of nine stories, created a sensation among the reading public. Rabindranath expressed his happiness at the new grace and flavour that he brought in Bengali literature. 'Payomukham' (Mealy-mouthed) is the best story in the collection. It portrays an unkind father-in-law who used to kill his daughters-in-law one after another for the sake of dowry. His other collections of stories are: *Ruper bahire* (Outside the beauty, 1929); *Srimati* (1930); *Udaylekha* (1932); *Meghabrita ashani* (Clouded thunder, 1947); *Shashanka Kabirajer stri* (Wife of Shashanka, the ayurvedic practitioner); *Paik Shri Mihir Pramanik* (Watchman Mihir Pramanik); *Anjan shalaka*, etc. The contents of his stories are typical of the age; their expression is satirical, attitude objective and detached.

Laghu-guru (Light and heavy, 1931) is the first novel written by Jagadishchandra, though published later. It exposes the social circumstances in which an innocent girl was forced to live a life of shame. Asadhu Siddhartha (Dis-

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honest Siddhartha, 1929) is another significant novel in which Jagadishchandra depicts how in our life an invisible and cruel destiny is the determining factor. This is the main theme of many of his writings.

His other novels are: *Mahishi* (Queen consort, 1929); *Dulaler dola* (The swing of Dulal, 1931); *Tatal saikate* (At the heated beach, (1931); *Nidrita Kumbhakarna* (Kumbhakarna asleep); *Nanda ar Krishna* (Nanda and Krishna); *Gatihara Jahnabi* (Stagnant Jahnabi), *Rati o birati,* etc. *Akshara* was his only collection of poems.

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Brajendranath Bandyopadhyay, *Sahitya Sadhak Charitamala* , 1966.
Sisirkumar Das, *Bangala Chhoto Galpo*, 1963.

Gupta, Jagdish (1926 —)

Jagdish Gupta, born in 1926, is a reputed Hindi teacher, poet and critic.

Jagdish Gupta is a well known Hindi poet and critic. He has been teaching in the Hindi Department of Allahabad University at different stages as lecturer, reader and professor. An active academician and creative writer, he has been associated with a number of literary institutions and has received many awards. He is one of the main exponents of 'Nai kavita' (New poetry) movement in Hindi. He edited eight issues of *Nai kavita* between 1954 and 1967. Through an edited collection of poems *Trayi*, he has introduced some new poets.

Jagdish Gupta is mainly a poet. He writes poetry both in Khariboli and Brajbhasha. His poetry combines qualities of tradition and new experimentation with a lyrical touch. In his poems, he has expressed deep and disturbed human emotions and has depicted beauties of nature. His main poetic collections and long narrative poems are: *Nav ke paon* (Boat's feet, 1955), *Shabda-dansh* (1979) and *Adimekant* (Primitive soltitude, 1979). He has been active as a critic also. Through his D. Phill. thesis, *viz. Gujarati aur Brajbasha me Krishnakavya ka tulanatmak adhyayan* (1957), *Riti-kavya* (1968), and *Krishna-bhakti kavya* (1968).

He has made an effort at re-evaluation of mediaeval Hindi poetry. He has written many critical articles and essays on 'nai kavita' movement and other aspects of contemporary Hindi literature. These articles and essays are collected in his book *Nai kavita: swaroop aur samasyayen* (1971). In his critical essays, he has propounded some new theories, specially the *Arth ka laya* (Rhythm of meaning).

He is also a keen student of the art of painting. He has published two books on Indian painting, *viz. Bharatiya kala ke padachihna* (Footmarks of Indian art, 1961) and *Pragaitihasik Bharatiya Chitrakala* (Pre-historic Indian painting, 1967). He has left his mark on post Independence Hindi poetry and criticism.

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Gupta, Jogendranath (1882 — 1964)

Jogendranath Gupta, born in 1882, was an Bengali eminent writer of children's books.

Jogendranath Gupta (Bengali) was an eminent writer of children's books. He wrote many books for the children, but his pioneering encyclopaedic work for the children, *Shishubharati* in ten volumes in a glorious literary achievement in the history of Bengali literature. This monumental work contains about 40,000 pages and was published in 1947.

Jogendranath wrote on almost all the subjects suitable for the children. He wrote books on biology, history, biography, adventure, fairy tales and stories of various interests for the young readers. He translated some English stories for the children into Bengali also, but it is seen that he had some special fascination for writing books on historical subjects. Jogendranath wrote at least fifty five books, of which at least sixteen books are on historical theme.

Another interesting feature of his writings is his fascination for stories about the legendary dacoits of Bengal. In portraying the characters of these dacoits he not only had brought out heir professional cruelty but, side by side, their magnanimity and nobleness also. His *Mahim Dakat* (1945) and *Banglar dakat* too (2 Vols. 1958,'59) for example have become extremely popular over the ages.

Jogendranath was associated with many children's magazines like *Toshini* (Dacca, 1910, ed. by Anukulchandra Shastri), *Shishu sathi* (1922) and *Ramdhanu* (1927). He himself used to edit a juvenile magazine named *Kaishorik* (1937). It lasted for twelve years. His *Banglar dakat* was first published in *Shishusathi*.

His biographical writing also deserves special attention for its patriotic theme and style. He used to select characters of the great men and women form world and Indian history, for example, *Ranjit Singh* (1923), *Abraham Lincoln* (1925) *Garibaldi* (1937), *Jhansir Rani* (1948), etc.

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Gupta, Mahendranath (1910 — 1984)

Mahendranath Gupta, born in Dulali in Faridpur district in 1910, was a successful Bengali playwright who also directed theatrical productions and who was himself an actor of recognized ability.

Mahendra Gupta was born in a village called Dulali in Faridpur district (now in Bangladesh). His career in the theatre was something of classic nature in this field and spans almost five decades. He was an M.A. of Calcutta Uni-

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versity. He started off on the wrong foot, it would now seem, when he went to Delhi to work for a foreign insurance agency. From 1937 onward, however, he took to play writing in a really big way when his early play *Gayatirtha* was staged at the Minerva Theatre. 1938 saw the production of his first play *Uttara* at the Rangmahal.

In the forties he wrote a number of patriotic plays. He particularly excelled in historical and mythological drama. The deserved popularity of *Kankabatir ghat*, his only play of its kind, bears testimony to his skill in handling contemporary social themes also. Natyacharya Sisirkumar produced his *Michael* at the Srirangam in 1942. Almost simultaneously Mahendra Gupta's *Michael Madhusudan* was launched at the Rangmahal theatre in which *Ahindra* Chaudhuri playing the title role, led the cast.

Mahendra Gupta wrote the majority of his plays in the later years of his life. That was also the time when he plunged into theatre business. The plays written and directed by him were popular hits. He made a debut as an actor in his own play, *Swarga hote bada*, produced in 1947. He had a fine voice and he performed memorably in historical and mythological plays. A prolific writer of about fifty plays, his successful productions include *Maharaj Nandakumar, Tipu Sultan, Swarga hote bada, Punjab Keshari Ranjit Singh, Rani Durgabati, Rani Bhabani, and Kankabatir ghat.*

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Gupta, Maithili Saran (1886 — 1964)

Maithili Saran Gupta, born at Chirgaon in Jhansi in 1886, was a national poet and one of the makers of modern Hindi literature. His poetical works were intensely patriotic in thier contents and appeal.

Maithili Saran Gupta, hailed as a national poet and one of the makers of modern Hindi literature, was born in 1886 at Chirgaon near Jhansi, now in Madhya Pradesh, in an aristocratic Hindu Vaishnav family. His father, Ram Charan Kanak, was a rich zamindar and moneylender. He was deeply religious-minded and was specially devoted to Rama and Sita. He spent most of his time in prayers and *puja* , and his house was frequented by Pandits from Ayodhya. Chitrakoot, Janakpur and other places This devotional atmosphere in the family, and specially the attachment to Rama, profoundly influenced Maithili Saran who became a devotee of Rama and gave expression to it in almost all his literary compositions.

Maithili Saran had his traditional primary education at the village school at chirgaon where he learnt the alphabet and elementary arithmetic. For English education he was sent to the Macdonald School at Jhansi, but although he spent a few years there he did not make much progress. He was recalled home and private pandits were engaged to look after his education. He came to acquire a good knowledge of Sanskrit and read not only the religious books but also the classical literature. This shaped his future literary career.

Among the persons who particularly influenced him in his literary career two deserve special mention, Munshi Ajmeri and Acharya Mahabir Prasad Dwivedi. It was Munshi Ajmeri who, first initiated him to verse. He was also influenced by the Urdu poet Hali's 'Musaddas'. Mahavir Prasad Dwivedi was, however, his real guide and inspiration in his literary form, specially the use of the *Khari Boli*, nearer to the language of the common man, in place of the old *Braj Bhasa*. It was again in Dwivedi's famous paper, *the Saraswati*, that the earliest poems of Maithili Saran Gupta appeared. Maithili

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Saran also knew Bengali and read Tagore in the original. His younger brother, Siyaram Saran Gupta, was attached to him and he too became a noted poet.

Maithili Saran's first important work was 'Rang me Bhang' (1908-09), but he really shot to fame with the publication of his nationalist poem 'Bharat Bharati' (1912) which was later banned by the Government. His last poetical work was 'Vishnupriya' (1959), depicting the characters of Chaitanya Mahaprabhu and his wife. During fifty years of his active literary career Maithili Saran wrote forty poetical works and half a dozen translations, including the translations of 'Palasir Yuddha' and 'Meghanad-badh Kavya' from Bengali and Omar Khayyam's 'Rubaiyat'. He published his own works. His publications may be grouped into six categories; Nationalistic, as 'Bharat Bharati'; connected with the Mahabharata, as 'Jayadrath Badh'; connected with the Ramayana, as 'Panchvati' (1925) and 'Saket' (1932); Buddhist themes, as 'Anagh' and 'Yashodhara' (his best poetical work in the opinion of many); connected with *the Puranas* and traditions, as 'Tilottama', 'Shakuntala' and 'Chandrahaar'; and connected with the Sikhs, as 'Gurukul', etc. Though he wrote on various themes, the Ramayana attracted him most. His delineation of the character of the ignore Urmila, wife of Lakshmana, in his 'Saket' was appreciated by many, including Gandhiji.

Maithili Saran drew his poetic inspiration and themes mainly from India's ancient history, culture and traditions, and as such he is considered by many as striking a Hindu revivalist note. Yet, he did not exclude modern themes like social reforms, etc. from his compositions, e.g. in his 'Kisan' or 'Achchyut'. His attachment to ancient Indian culture and tradition has been attacked in some quarters as Hindu communalism, but in fact, he was only emphasising the basis of Indian culture without any disrespect to other religions and culture. He was hailed as 'Rashtriya Kavi' by Mahatma Gandhi at a ceremony held in Benares in 1936 under the auspices of the Nagari Pracharini Sabha. Maithili Saran's language was simple *Khari Boli* which could be understood by the masses, and he used both Sanskrit and indigenous metres.

Maithili Saran belonged to no political party although many of his poetical works were intensely patriotic in thier contents and appeal. He, however, did not keep himself aloof from the main stream of the nationalist movement. He courted imprisonment in 1940-42 and was kept in the Agra Central Jail.

Maithili Saran was awarded honorary doctorate by three Universities for his unique services to Hindi literature. In 1952, he was nominated as a member of the Rajya Sabha and he occupied that seat till March 1964. In the House he often gave his speeches in verse, and it was a treat to hear the exchange between him and the Finance Minister, C.D. Deshmukh, who also replied in verse. He was awarded the title of Padma Vibhushan in 1954. Maithili Saran died at Chirgaon in December 1964. As a person he was gentle and rociable. He was married and had a son.

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Gupta, Manmathnath (1908 —)

Manmathnath Gupta, born in Varanas in 1908, is an eminent Hindi, novelist, critic, biographer, historian and journalist.

Manmathnath Gupta is a novelist, critic, biographer, historian and journalist. He was

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born in Varanasi in a Bengali-speaking family. Caught early in the whirlpool of revolutionary activity, he had the privilege of actively co-operating with such revolutionary stalwarts like Bhagat Singh, Azad and others. This provided him with a fascinating canvas and perspective for his creative effort in the field of fiction though, unfortunately, he has failed to gain full mileage out of it.

Amongst his novels, *Avsan, Jayyatra, Zich, Grihayuddha, Hotel de Taj, Dushcharitra, Koyal ki Kothari, Do duniya, Ram basera, Baroodaur buroda, Bahta pani, Toofan ke badal, Sabit bacha na koy* deserve mention. Although his output is substantial in terms of quantity , he failed to make an impact on the reader's mind because of a lack of coherence of social experience and perspective. He manifests a sympathetic understanding for natural human frailties but also a strong sense of hostility towards individuals or social hypocritical pretensions. It man is evil, the society cannot be completely absolved of the blame to mould him that way. On the social plane, he wants woman to be rid of deep rooted economic bondage, he wants eradication of inequality between man and man, he wants a radical transformation of conventional institutions, complete demolition of the artificial walls of insensitive pseudo-religion that stands between one community and another. On the political plane, he yearns for a right to live for the long oppressed common man and to curb the dehumanising effect of social domination by the ill-gotten wealth of the capitalist class. He disagrees with those who think non-violence to be a panacea for all our national evils. The cruel belligerence amongst the different social classes, communities and groups that manifests itself time and again through explosive incidents is inspired and fanned by vested interests.

Guptaji has achieved a reasonable artistic success in realistic portrayal of the various social strata and facets but he fails to take his reader deep into the intricate process of social and individual behaviour, their mental make up and the minor conflicts that are ultimately responsible for their apparent, and sometimes incongruent, responses to external stimuli. He is an interesting story-teller but at the end we feel either lost in a maze or without anything worthwhile to ponder over.

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Gupta, Manoranjan (1890 —)

Manoranjan Gupta, born at Adhuna in the district of Barisal in 1890, was an eminent revolutionary freedom fighter and scholar.

Manoranjan Gupta, son of Dinabandhu Gupta, was born in 1890 at Adhuna in the district of Barisal, in East Bengal. He had his early education in his own village and then joined the High School at Batajore founded by Aswini Kumar Dutt. He passed the Entrance examination in 1909 and joined the B.M. College at Barisal. His family was not financially very solvent; so he had to prosecute his studies at Barisal through his own efforts. From his young days, he was very energetic and self-reliant.

At an early age he came under the influence of Ananta Kumar Sen Gupta who first gave him the idea of social work and taught him the gospel of *the Gita* of doing one's duty without any consideration for the result. His friend Hiralal Dasgupta also influenced him and introduced him to the Jugantar party at Barisal; and thus he came in contact with Swami Prajanananda Saraswaty who influenced his life all through. It was through his inspiration that

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Manoranjan devoted himself to national service and revolutionary work and remained a bachelor. He played an important part in organising the Jugantar party at Barisal. In 1913 he led a band of volunteers from Barisal to the Damodar flood-affected areas. There he came in contact with Jadugopal Mukherjee. After passing B.A. examination in 1914, he went to Calcutta for revolutionary work.

He started working along with Naren Ghosh Chowdhury of the Jugantar party. His previous contact with Jadugopal Mukherjee in the flood relief was helpful in the final integration of the Barisal group with the main Jugantar party. In Calcutta he took part in the Indo-German conspiracy. He was arrested in January 1916 and kept in detention under Regulation III of 1818 for four years and a halt, being released in August 1920. Along with Arun Chandra Guha, he joined the Saraswaty Library which published political literature in the Non-Cooperation Movement. He went to Barisal to join the Non-Cooperation Movement; there he was arrested and sentenced to one month's imprisonment.

On release, he returned to Calcutta. He was one of the founders of the Saraswaty Press in 1923. He was arrested in September 1923 under Regulation III of 1818 and was released only in 1928 after about five years. The he went to Madras to organise the Bengal Insurance then taken over by some members of the Jugantar party. Before the arrival of Simon Commission, he was arrested at Madras but was released after two days.

On the arrest of Arun Chandra Guha and Bhupendra Kumar Dutta, he came to Calcutta in August 1930, and took up the links of the revolutionary work of the Jugantar party. He led an absconder's life for about six months, but was arrested again under Regulation III, being released only in 1938. His total jail and detention period was about 24 years.

Immediately after release in 1938, he plunged himself in revolutionary work and went to Idilpur (Faridpur). There he was arrested along with Nikhil Guha Ray and Keshab Chandra Guha. All of them were convicted in the lower court but were acquitted by the High Court. But immediately after he was arrested and detained up to 1946, when he stood for election to the Bengal Legislative Assembly. Then he was released and elected. After partition, he remained in East Bengal for some time as an M.L.A. He came over to India in 1951 and was subsequently elected a member of the West Bengal Legislative Council for two terms.

In jail his hobbies were reading, writing and gardening. His reading covered a wide range of subjects from literature to philosophy. His present hobby is co-operative movement and he is connected with a number of co-operative societies. Even now, at 80, he is active and healthy. He has written a number of books including 'Life of Mitcheli', a translation of Machiavelli's 'Prince', a book on Rabindranath's Art and three book on the co-operative movement.

From his early age, he was of a serious nature and all his playmates used to treat him with an amount of awe and regard. He had a dominating personality and was considered very efficient in revolutionary work. He took the lead in many daring revolutionary acts. He was one of the top leaders of the Jugantar party, particularly during the Into-German Conspiracy period. He is liberal in social matters, following the precepts of Swami Prajnananda. He never believed in regional, caste or creed distinction. He is in favour of women's emancipation and bringing them into the wider political life. Now as an ardent enthusiastic co-operator, he believes in a co-operative commonwealth and in a wider a association of humanity.

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Gupta, Mataprasad (1909 —)

Mataprasad Gupta, born in 1909, is the most eminent Hindi scholar and textual critic.

Mataprasad Gupta (Hindi) the most eminent Hindi textual critic, studied Hindi literature for his M.A. and later on studied law. A.D. Litt in Hindi literature, he was professor of Hindi in the Allahabad and Rajasthan Universities. He specialized in the study of Tulsidas's literature and earned a name as the most outstanding textual critic of medieval Hindi poetry. His edited books with textual criticism are *Ramacharitmanas* (1950), *Jayasi granthavali* (1953), *Bisaldev raso* (1955), etc. He aspired to establish as closely as possible what an author actually, wrote, by locating the sources of error and correcting them and at the same time clearing the confusion in the various prevalent versions of a literary work.

His biggest contribution was to bring out critically the most authentic text of *Prithviraj raso* . Among the various available texts of *Prithviraj raso* he accepted the smallest one with 422 'rupakas' as the nearest to the original text though, according to him, it also had a few interpolations. He is not one of those editors who are known, at times, to deal with their material with an emotional and passionate relationship, putting literary judgement ahead of documentary evidence. Mataprasad Gupta, thus initiated a pattern of scientific study of ancient and medieval poets through profound investigative verification.

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Gupta, Nagendranath (1861 — 1940)

Nagendranath Gupta, born in 1861, was a popular Bengali short story writer and journalist.

Nagendranath Gupta (Bengali) was a short story writer. He passed the Entrance Examination in 1878. Due to domestic troubles, he could not pursue his education further. In 1884, Nagendranath left Calcutta and went to Karachi, where he became the editor of *Phoenix*, an English weekly. After seven years, he became the editor of the *Tribune*. The *Tribune* became so influential under his editorship that once the local Anglo Indian paper the *Civil and Military Gazette* asked whether the Province was governed by the editor of the *Tribune*.

In 1905, Nagendranath joined the Indian People in Allahabad, as its editor. When, four years later, the *Indian People* was merged with the Leader, Nagendranath became its Joint Editor. In 1910-1912, he was again connected with the *Tribune*.

In 1913, he returned to Calcutta. While Nagendranath is known as a distinguished journalist outside Bengal, at home he is better known as a creative writer. He was Tagore's contemporary, and one of his close friends. He was a member of the literary association, where Tagore, Hirendranath Dutta and others used to discuss literary problems. His translation of Tagore's *Urbashi* was published in the *Modern* Review (1927).

Nagendranath wrote a narrative poem 'Swapan sangit' (Dream song, 1882), and edited Padavalis of Vidyapati. He is also the author of seven novels and a number of short stories. He can be described as one of the pioneers in short story writing in Bengal. His six short stories were published between 1887 and 1889 before Tagore published his stories.

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Nagendranath's 'Bhairabi' (1889-90), based on Sepoy Mutiny is the best short story of the pre-Tagore period. Nagendranath's stories of abduction and murder can be described as *precursors* of the mystery stories in Bengali.

His distinction lies in the fact that though he was so close to Tagore, his writings were free from Tagore's influence altogether. But he was conservative in his outlook, and his short stories sometimes suffer from a sense of incompleteness. He could not compete with his two rivals Rabindranath Tagore and Prabhatkumar Mukhopadhyay, and sank into oblivion within a short span of time. Some of his books are: Novels: *Parbatbasini* (1883); *Amarsingha* (1889); *Lila* (1892); *Tamasini* (1901); *Jayanti* (1922-23); *Aratama* (1930); *Brajanather bibaha* (1931); Collection of short stories: *Sangraha* (1892); *Upanyas sangraha o rahasya* (1899); *Rathyatra o anyanya galpo* (1931).

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Gupta, Nellie Sen (d. 1933)

Nellie Sen Gupta was one of the great revolutionary freedom fighter and feminist emancipator of Bengal. She exhorted the people to overcome the prejudices imbibed by them.

Inscrutable are the ways of God! How else can one explain the spark of love which led young Nellie Gray, the only daughter of her parents, out of her sequestered, protected life in England, drew her into the bonds of marriages with an Indian, fostered the tentacles of love and regard which sustained her in the new Cultural stream into which she was drawn by her husband, Jatindra Mohan Sen Gupta, helped her absorb the spirit and tempo of the nationalist fervour which coursed through the length and breadth of the country, infused in her the courage to stand by her husband when he threw away the safety and security provided by his lucrative practice at the Calcutta Bar and plunged into the national struggle, transformed her, gradually, into an ardent and fervent champion of India's freedom!.

Her transformation was so complete, her identification with India's cause so absolute that there was no longer any vestige of the past in her personality. She became truly of India, dedicated herself at the altar of the nation, served India with single-minded devotion.

If some crystal gazer had told Nellie's mother of the future that awaited her daughter, the old lady would have scoffed at the idea, ignored the prediction as mere moonshine, scotched it as the concoction of a charlatan.

The future lay, padded in misty layers that got peeled off with the passage of time, rolled up, safety, in the womb to time, pulling the levers and influencing events with confidence and authority, fully conscious of the end it had in mind, inspired by the realisation that nothing on earth could stop it from its onward march.

In altering and attenuating the life of Nellie, the invisible hand of future sought the help of the girl's mother, exploited Mrs Gray's interest in Indian students who studied at Cambridge. Unwittingly Mrs. Gray provided the necessary setting for Nellie's growing interest in India. Mrs. Gray had no linking of what the future had in store when she befriended Indian students studying at Cambridge, invited them to tea, on week-ends, at her residence at

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Royston, pepped up their spirits with her love and affection, extended to them her hospitality which broke the barrier between the ruling class and subject race, drew them into a chain forged on the loftiest concepts of human relationship.

Nellie moved, at first, in the periphery, just lapping up bits of information about India, trying to fit them with the complexes and predilections of her birth. But, soon, she shed her reserve and joined the animated discussions. She sensed the richness of India's cultural heritage. She was drawn by the exotic spiritual content of India's ancient scriptures. Her sympathetic heart alined itself with the aspirations of Indian students who spoke passionately of their determination to break the shackles of British rule. She found much to commend in their plea for the right to rule themselves. She shared the view that every nation is entitled to chart its own course that the ship of the State should be captained by leaders of the community.

The time was now ripe for the introduction of the potent factor which would tilt the scales, pull Nellie out of her native land and transplant her to India.

This factor was Jatindra Mohan Sen Gupta. He was studying law at Cambridge. Naturally, he was invited by Mrs Gray for tea at her residence. Nellie found him simple and gentle. His conversation sparkled with wit and wisdom. She got drawn to him, instinctively. She lapped up the varied insights into India which Sen Gupta revealed in his conversation. With the passage of time, her attitude towards Sen Gupta underwent a change. Her heart began to beat passionately in his presence; her face turned deep red when he pulled her legs or offered her compliments; her mind hovered around Sen Gupta when he was away at College.

Cupid had found his mark. It was not an one-sided love either. Sen Gupta found Nellie desirable in every way. Her innocence, her catholicity, her sympathy with the Indian cause coloured his vision, stirred the hidden chords of love in his heart, raised hopes in him which had title chance of success. But, the love that bound them gave them the courage to over-come the opposition from their parents, to find fruition for their love in wedlock.

Nellie reached India, along with her husband, in December 1909. The next ten years were sedate and steady.

Jatindra Mohan Sen Gupta began practice at Calcutta, built up a reputation as one of the leaders of the Calcutta Bar, commanded fabulous fees for his services. But this did not stifle his desire to serve his country, did not suppress the stirrings of nationalism. He was only marking time.

These ten years brought significant changes in Nellie, too. She absorbed and understood the rumblings of the patriotic fervour of the people. She met and discussed the strategy and plan that the nationalist leaders like Tilak, Gokhale, Lala Lajpat Rai, Bipin Pal, C.R. Das and Gandhiji had worked out for liberation. She overcame her feeling that Britain might readily hand over power to Indian leaders, came to the conclusion that Indians would have to wrest freedom from the unwilling hands of the alien regime.

When her husband broached the question of playing an active role in the new direction to the freedom struggle given by Gandhiji, when he revealed to her the travails and troubles which would haunt them, once he plunged into the thick of the battle, she did not demur. She encouraged him, assured him that she would stand by him at all times, shared his sentiments: "I yield to none in my love of the country or in may desire to use myself in her service."

Nellie's spirited support gave wings to her husband. He gained the first lessons in leadership when he organised the workers of the Burmah Oil Company of Chittagong, gained for them their legitimate rights. He exploited, with consummate skill, the concept of peaceful resistance when he pitted himself against the regime, forcefully pleaded for the betterment of the service condition of the workers of Assam-

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Bengal Railways, gave financial help to the striking workers by incurring a personal debt of Rs. 40,000, distributed *charkas* and *handlooms* to the striking workers some that they could turn out yarn and cloth and thus earn so money. He was arrested while leading a procession on 21st July 1921.

On his release, a public meeting was arranged to welcome him. Nellie presided at the meeting, tasted the wine of public adulation when the mob lustily cheered her husband, lost herself in the power of the words that rumbled and tumbled out of her husband's mouth, laden with the nectar of humanism and the wine of patriotism.

When her husband was arrested, a short time later, Nellie took up the onerous responsibility of leading the people. She went around, propagating the cause of Khadi. She exhorted the people to boycott foreign cloth. She popularised the spinning wheel.

The regime watched her, first with amusement, then with dismay and, finally, with rage. The rage found expression in the form of a prohibitory order, asking her to desist from her anti-government activities.

The official ban provoked her to send back her rejoiner to the District Magistrate: "A police officer handed me last evening a typed notice bearing section 144 Cr. P.C. at the top and your signature at the bottom telling me that you are satisfied on the police report that I was obstructing traffic, selling and purchasing of foreign cloth and collecting crowds and asking me therefore to desist from this act. I do not understand what your section 144 means. I challenge the proof of the allegations made against me and also most emphatically declare the report as mischievous and false....I went out this morning to a bazzar to see if I could appeal to my fellow citizens here to sell and purchase thier own country-made cloth. I created no riot, no traffic was obstructed, and we were peacefully prosecuting our work with no interruption from any quarter. No shopkeeper murmured, no purchaser grumbled at our conduct. No crowd collected. It was the police who were disturbing the people by thier frequent visits...Is it a sin to request people to patronise their home industry? Is it a crime to ask the shopkeeper to exhibit country-made products to attract notice of purchasers? Is the law in India so destructive for her industry?"

The first brush with officialdom and its convention-bound traditional attitude towards anyone who fostered the Swadeshi cult amount the masses, only hardened Nellie's will to continue the struggle. She became more than ever convinced that the British regime would cling on to India with tenacity, that it would do all that it could to thwart the spurt of nationalism among the masses and thus to prolong its hold over India, that freedom for India would come only when the people rose against the alien rule, whipped up the slumbering zest for freedom latent in them and gave shape and content to a massive upsurge against which the British power would wilt and wither.

Nothing could hold her back now. She fully supported her husband when he took an active part in organising the Hartal against the visit of the Prince of Wales in 1921. She shared the onerous responsibility which devolved on her husband while preparing for the Congress meet at Chittagong in 1922.

There were pressing problems on which she put across her views to her husband, discussed and debated with him their implications and ramifications. She probed him about his attitude towards boycott, felt relieved when she sensed that he stood with her in a positive interpretation of the term, lauded him when he defined his attitude towards boycott: "It would be a sin to boycott foreign ideas and goods which do good for us, as for instance knowledge, science, machinery, inventions of foreign countries...I certainly think we should avoid using foreign things that do no good to us or which can be procured in our country."

Nellie found the inertia and indifference

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of Indian women to what was happening around them baffling, difficult to explain. In her discussions with the elite, she probed the causes of isolation of women from the main stream of life, realised the stranglehold of male authority which suppressed and almost annihilated all freedom of thought and action for women, pitted herself against the evil. She pleaded for active participation of women in the struggle for liberation, exhorted her husband to take up the cudgels for breaking the shackles which bound women, worked out the basic contents of the philosophy which Jatindra Mohan Sen Gupta expressed at the AICC session at Calcutta: "Women must be free. You cannot, with impunity, paralyse half the nation and by its dead weight handicap the other half. Is it not national hara-kiri to impair the vitality of the race by screening half its number behind the purdah?"

When her husband was elected as Mayor of Calcutta, Nellie worked in the background, offering him support in the implementation of the programme he evolved. The programme aimed at extending the benefits or primary education and medical relief to the poor, providing purer and cheaper food and milk an purified water, improving sanitation in busy and congested areas, constructing houses for the poor and toning up the transport system, reducing administrative cost.

She moved round, exhorting the people to overcome the prejudices imbibed by them, to forget religious differences, communal hatreds and caste predilections, and to fuse into a cohesive, strong national force which could serve the cause of freedom. She rushed to the help of the sick and the ailing, the poor and the exploited.

The failed health of her husband worried her. But she kept her fears all to herself, did not try to reduce the pace of public activity kept by her husband and bore, with stoic courage, the pain of separation when he was whisked away and kept in imprisonment for varying periods.

The time for working from behind, Nellie felt, was over when the Government arrested her husband at Amritsar for delivering a speech at the famous Jallianwala Bagh in October 1930, tried him and sentenced him to one year's imprisonment. Roused to the quick by the militant action of the regime, unable to understand the logic of the Government in wreaking vengeance on her husband who had done no harm, whose only guilt was his passionate and determined fight for freedom, Nellie pushed her way to the front, gained the limelight when she, along with Aruna Asaf Ali, organised a protest meet at Delhi.

She hoisted the National Flag and arrested: "I am sure every small boy and girl, present her, will learn to look upon this flag as the most valued thing in his or her life and will never allow it to be insulted and will honour and respect it whenever and wherever they see it. I am unfurling the National Flag. I feel a thrill in my heart...I feel confident that the devotion to this flag of ours and the will to keep it flying aloft at all times and in all circumstances, will bring complete freedom for this great Indian nation."

This speech provoked the Government. It led to her arrest and incarceration, along with her husband, at Delhi. The restraints and restrictions of jail life did not affect Nellie. But the health of her husband caused her much agony.

On release from prison, she advised her husband to seek a holiday, preferably in England. He agreed, for three months, the pair escaped the strains and stresses of active participation in the national struggle.

But, on their return to India, Jatindra Mohan Sen Gupta was arrested, at Bombay, and taken to an unknown destination. That was the most grievous hurt the regime could cause to Nellie. Her husband's health was still very tenuous, fragile, needed medication and rest. For quite some time, Nellie did not know where her husband was kept in detention. At last, she came to know that he was kept at Darjeeling, the hill station whose climate did not suit her husband.

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She rushed over to his side, pleaded with the administration to take him to a more temperate place. The regime relented only a year later, in February 1933, by which time Jatindra Mohan's condition was critical. The patriot passed away on 23rd July 1933. That seemed to Nellie the darkest moment in her life. She cried, "Oh, he will wake no more, wake no more, call as I might."

How could she prove worthy of her husband? She decided to trail the path blazed by him. She served as an Alderman of Calcutta Corporation. She presided over the Congress session at Calcutta in 1933, read out the Congress pledge to the large crowd, courted arrest readily, refused to be released on bail.

She soared ahead, reaching out for new pastures to serve humanity, keen to keep up the tradition set by her husband. As a member of the Legislative Assembly of undivided Bengal, she championed the cause of her common man. She stirred human conscience by the incisive plea for stringent action against foreign military personnel who had raped girls of the Women's Auxiliary Force during the Second World War.

She stood by Gandhiji when he moved around Bengal, restoring communal harmony, when the idea of partition of India whipped up passions. The vivisection of India posed a dilemma to her. She resolved the dilemma, decided to settle down in Chittagong, her husband's native place, in preference to Calcutta. She served the people by active participation in the East Pakistan Legislature, by her dynamic lead to several social welfare organisations.

She died years back. But, the tales of her valour remain etched in public memory, flash her name as a foreigner who served India well. Her life adds sustenance to the claim: "Inscrutable are the ways of God."

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Gupta, Nolini Kanta (1889 — ?)

Nolini Kanta Gupta, born at Faridpur in 1889, was was one of the great patriot and revolutionary freedom fighter. He was arrested and sent to jail in Maniktala Bomb Case.

Nalinikanta Gupta was a scholar, linguist, artist, poet, and philosopher. While studying at the Presidency College, Calcutta, Nalinikanta came under the influence of Aurobindo Ghosh (Sri Aurobindo of later days) and left studies to join the Nationalist Movement in 1906. He suffered imprisonment for revolutionary activities for a year, being involved in the historic Alipore Bomb Case.

Nolini Kanta Gupta was born on 13 January 1889 at Faridpur (in East Bengal). He had his early education in Nilphamari, a subdivisional town in Rangpore district, where his father, Rajani Kanta Gupta, was a distinguished lawyer. He did his School education at Rangpore where his young heart opened to patriotic influences which later developed into a strong urge to work for his country's freedom. Rangapore was reputed as the first phase of Raja Rammohun Roy's work for India's regeneration. It had been from then a centre of various national activities.

All these were among the formative factors in Nolini Kanta's growth which began to be more definitive when in 1904 he came to Calcutta for his College education. Calcutta then was the seat of the awakening national consciousness created, on the one hand, by higher forces one of which was Vivekananda's, and on the other, by the British Government's decision to partition Bengal.

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Nolini Kanta joined the Presidency College and passed the F.A. Examination with a very high place. While a third year student, he had for his teachers such celebrities as Jagadish Chandra Bose, Prafulla Chandra Roy, H.M. Percival and Monmohan Ghose (Sri Aurobindo's elder brother). His brilliant essays in English and philosophy elicited high appreciation from his professors.

When in 1907, he was in his fourth-year class he felt within him the irresistible call of his motherland and decided to dedicate himself to the cause of her freedom. He felt the College, and a brilliant academic career, and joined the revolutionary centre at maniktala garden, Calcutta, started by Barindrakumar Ghose at Sri Aurobindo's direction. Here he was one of those engaged in experimenting on bomb-making, and one of the four who tried one such bomb which burst before its time and killed Prafulla Chakravarty of Rangpore, the first martyr to India's freedom. Sri Aurobindo's aim in this move was to prepare his country for an armed rebellion. The bombs were an answer to the Government's brutally repressive measures.

With Sri Aurobindo and thirty-eight others Nolini Kanta was arrested on 2 May 1908, and with them, as undertrials, passed one year in jail where he had direct contact with Sri Aurobindo. The British Government's charges against them were of sedition and waging war against the King. It was the well-known Maniktala Bomb Case.

From 1909 to 1910 Sri Aurobindo edited two weekly papers, *the Karmayogin* in English, and *the Dharma* in Bengali, in which appeared Nolini Kanta's first Bengali article on 'Swadeshi Diksha' (Initiation in National Idealism)-an earnest of the future master-thinker ad outstanding writer that he has been to this day.

Nolini Kanta came to Pondicherry in November 1910, six months after Sri Aurobindo's arrival there. In 1914, he went to Calcutta and met Pramatha Choudhuri who started the same year the famous literary monthly *Sabuj Patra* which published some of Nolini Kanta's early writings. He was in touch with this paper for some years.

Nolini Kanta returned to Pondicherry the same year. After several years, he again went to Calcutta and thence to Nilphamari and in 1919 married Indulekha Devi of Mymen Singh. Later on Indulekha became the Headmistress of the Nilphamari Girl's School, and brought up her three sons, all of whom developed distinct literary taste and ability, and are now, along with their mother, members of Sri Aurobindo Ashram. Indulekha taught English and Bengali at the Ashram School for about fifteen years. The sons are now devoted workers of the Ashram.

Though out of Pondicherry from time to time, since early 1926 Nolini Kanta has been in the Ashram as its Secretary.

Over and above several subjects, Sri Aurobindo taught him Greek, Latin, French and Italian. Well-versed in Sanskrit, his keen and illumined intellect freely moved about the vast ranges of its literature from the vedic to the classical and has revealed their secret significances in as simple, clear and short words as are open to general readers in Bengali and English. Added to this, his knowledge of the Western classics in the original has given him a literary acumen which, during the last half a century, he has brilliantly employed in some of his masterly studies in modern Bengali and Western literary creations.

His first published Bengali work 'Sahityaka' came out in 1921. It was highly appreciated by the press and the reading public. As an exponent of Rabindranath's poetic genius, Nolini Kanta is a recognised authority. 'He is no inconsiderable poet in French', says the Mother. He has been enduring into English all the talks and writings of the Mother in French. His mastery of his mother-tongue apart, he is equally at home in English in which he has written fourteen books, one of which, 'The

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Yoga of Sri Aurobindo' (the title given by the Master himself), is in ten parts so far.

Nolini Kanta's other writings in English and Bengali on art, literature, sociology, history, science, mysticism, etc. are treated from the seer-vision of man's progress towards the goal in the world of 'sweetness and light'. These as also his prose-poems are marvels of his literary creation. His style, marked by a masterly ease and simplicity, freshness and beauty, and his approach vibrant with a force of conviction and a directness of inner perception, are admired everywhere and have received the best of praises from Rabindranath.

Some of his fifty Bengali works are: 'Roop O Ras', 'Silpa Katha', 'Banglar Pran', Swarajer Pathe', 'Bharat Rahasya', 'Rabindranath', 'Navyavijnan O Adhyatmajnan', 'Kavirmanishi' and 'Smritir Pata'. The last one gives in simple form his reminiscences which he read to the young members of the Ashram. It is an authentic document on his early life and the early days of the Ashram and on the revolutionary movement in Bengal. His English works include 'The Coming Race', 'The March of Civilization', 'Approach to Mysticism', 'Poets and mystics', 'Malady of the Century', 'To the Heights', and 'Towards the Light' (also a French edition published in France).

In his reminiscences Nolini Kanta recounts his inner experiences of the Force that was dynamically working in the Ashram when there descended into Sri Aurobindo Sri Krishna's overmental consciousness on 24 November 1926.

He followed Aurobindo to Pondicherry and remained there as his life-long disciple and associate at his Ashram. He had been the Secretary and Trustee of the Sri Aurobindo Ashram all through the years after the passing away of the master in 1950. He was the Dean of the Faculty of Languages, Sri Aurobindo International Centre of Education, Pondicherry.

Around 1940, Sri Aurobindo told Nirodbaran: 'I always see the Light descending into Nolini. His is the pure mind,' said the Master at another time.'

Ever averse to limelight and to any personal reference, Nolini Kanta rarely speaks about himself. His grave personality with its reserve and firmness covers a soft heart, a sweet amiability and a humorous temper which only the Yogi in him knows how and when to express.

All his life he has been a lower of physical culture, and today, in his early eighties, he is physically quite fit, taking part in the activities of the Ashram's Physical Education Department.

Besides being the Secretary of the Ashram, Nolini Kanta is a member of the Ashram Trust, Editor of *The Advent*, of *the Bulletin of Sri Aurobindo International Centre of Education*, of *Vartika*, the Bengali quarterly of Sri Aurobindo Pathmandir, Calcutta, and Editorial Adviser to *Srinavantu,* a Bengali monthly and English quarterly, Calcutta, connected with the Ashram. He is Dean of the Faculty of Languages of the International Centre of Education.

Not only a master of Sri Aurobindo's Integral Yoga and a consummate thinker and literary artist whose authentic and luminous exposition of Truth and Beauty has given an altogether new turn and a profound richness to the literature of the time, Nolini Kanta, says the Mother, is also one of the foremost of those who under her devine Guidance are now nearer the Goal, nearer the fulfilment of the Master's vision of the Future. (Written in April 1969.)

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Gupta, Prabhavati (365 — 440)

Prabhavati Gupta was the daughter of Chandragupta II and wife of Rudrasena II, the ruler of Malwa. She was able ruler.

In the later part of the 4th century, the Kshatrapas were disturbing the peace on the western border of the Gupta empire. To exterminate the enemy, Chandragupta II thought it expedient to secure the southern flank of the empire so that the army could give undivided attention to the Kshatrapas in Gujarat and Malwa. In this scheme of things, the emperor found a dependable ally in the Vakataka king Prithvisena to whose son Rudrasena II, he proposed his daughter Prabhavati's hand. The proposal was accepted and the marriage solemnised at Pataliputra in 380.

Prithivisena died in 385 and he was succeeded by Rudrasena II. Prabhavati wielded tremendous influence over her husband and probably she prevailed upon him to give up his ancestral religion Saivism to become a Vaishnava. Rudrasena had hardly ruled for five years when he died, leaving behind two minor sons, Divakarasena (5) and Damodarasena (2). On her now fell the responsibility of the kingdom.

Chandragupta assured Prabhavati of the assistance of army and advised her to rule the kingdom as the regent to prince Divakarasena. He sent able officers to help her in administration of the state. It was because of this support that others of the Vakataka family refrained from creating problems for her, otherwise Vindhyashakti II of the Vasim branch of the family being the eldest agnatic male member had a better claim to regency. The relations between Prabhavati and Vindhyashakti appear to have been cordial. She kept the power in her own hands and successfully administered the state for 13 years.

It was during Prabhavati's regency that Chandragupta conquered Gujarat and Kathiawar but there is no definite proof that she gave her father any military help. Chandragupta took keen interest in the education of his grandsons. It has been conjectured that he appointed Kalidasa as tutor to the Vakataka princes. Perhaps Kalidasa accompanied Prabhavati and the princes to Ramateka where she worshipped Ramatekaswamy. May be, Kalidasa had the inspiration of writing *Meghadut* on his visit to Ramateka which figures prominently in the poem. It is said that Kalidasa corrected the composition of Setubandha written by prince Pravarasena, the title taken by the younger prince.

Prabhavati witnessed yet another tragedy. Prince Divakarasena died during the thirteenth year of her regency and she had to continue her regency to the younger son for another 5-6 years. In the nineteenth year of rule of Pravarasena, she issued a charter. Five years later the king also issued a charter for his mother's welfare.

Prabhavati had inherited her father's foresight. She married her grandson Narendrasena to the Kadamba princess Ajitbhattarika of Kuntala. The marital alliance brought to an end the enmity between the Guptas and the Kadambas.

Prabhavati was proud of her Gupta lineage

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and used the cognomen of her father's family even after her marriage. Contrary to the practice prevalent at that time, the copper plates of Poona and Rithapur issued by her begin with the genealogy of her father's family instead of her husband's. Prabhavati died at the age of 75.

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Gupta, Prakashchandra (1908 — 1970)

Prakashchandra Gupta, born in 1908, was a English teacher and Hindi critic of the Marxist trend. He evaluated literature very sensitively and avoided any partisan note.

Prakashchandra Gupta taught English at the Allahabad University and started writing criticism in Hindi in the wake of the progressive movement in 1936. He was amongst the earlier literature critices of the Marxist trend; but he evaluated literature very sensitively and avoided any partisan note. He has at times, been branded as an expressionist among the Marxist critics.

He made a beginning with sympathetic appreciation of contemporary literature but after 1950, he also wrote on medieval poets like Kabir, Surdas and Tulsidas. But his essays on these poets published in *Alochana* are more expressionistic than evaluative or analytical. They do not and reveal depth in sociological analysis. Simplicity, lucidity decorum are the main features of his style of critical writing. He helped Hindi criticism to free itself from theoretical conventions, verbosity and superficial scholarship.

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Gupta, Ramnidhi (1741 — 1839)

Ramnidhi Gupta, born in 1741, was a popular Bengali composer, muscian and a poet.

Ramnidhi Gupta, popularly known as 'Nidhu Badu', was a composer and a poet. He had a chequered career spending major part of his life in Chiran, Chhapra (Bihar) where he worked as a clerk in an agency house of East India Company. He was the first English knowing poet of Bengal. He learnt English from a missionary. He also knew Sanskrit and probably Persian. When he was in Chhapra, he learnt from a Mohammadan singer, the *Hindustani 'tappa'*.

Returning to Calcutta in 1794, he founded a music school where he taught music, himself writing songs and setting them to the tune and style of the tappa. He also gave a new turn to the classical style of music, called 'akhdai', which later was further remoulded by his disciple Mohanchand Basu and came to be known as half-akhdai.

Nidhu Babu's place in the Bengali literature in assured. His short poems, simple in form with only four lines, but very much appealing for the clever expression on mundane love are the first secular lyric poems of Bengali literature. His was also the first patriotic song sung in praise of the mother tongue. His collection of songs entitled Gitaratna was first printed in 1837 and later edited by his son Jaygopal Gupta in 1856 and 1868 along with biographical accounts.

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Gupta, Shiva Prasad (1883 — 1944)

Shiva Prasad Gupta, born at Benares in 1883, was an active political worker, a generous donor and a social benefactor.

Shiva Prasad Gupta was born at Benares in June 1883. He belonged to a rich Agarwala (Vaish) family of landlords and bankers in Uttar Pradesh. His parents, Narottam Das and Jaini Devi, were highly respected for their wealth and philanthropic pursuits. They owned a big zamindari spread over many districts of eastern Uttar Pradesh and Bihar, which yielded an income of nearly six hundred thousand rupees ever year, and which was considerably augmented by profits from trade, industry and banking. The family was known for its orthodoxy in religion and loyalty to the Government, of which Raja Sir Moti Chand was the best representative. But Shiva Prasad came into closer contact with his uncle Mangla Prasad, who held strongly nationalistic views and supported the cause of Hindi and political redicalism.

Shiva Prasad's early education was traditional in type; he read Persian from Maulvi Yad Ali and Sanskrit and Hindi from the Pandits. He was then given modern education and studied up to the B.A. class in Allahabad. He knew English, Persian and Hindi well. His marriage with Bhagwati Devi was performed when he was only 13 years of age.

Though an aristocrat, he fell under the influence of Pandit Madan Mohan Malaviya, while a student in Allahabad, of Lala Lajpat Rai during his visit to England in 1914 and later of Mahatma Gandhi with whom he developed close relations. Among others who influenced his views were the great philosopher-nationalist Bhagwan Das, Acharya Narendra Deva, Sampurnanand and Sri Prakash, all eminent nationalists and thinkers. They became his life-long associates. It was these associations which made for his simple living and fervent patriotism and devotion to natonal service.

Shiva Prasad Gupta's mode of living was a mixture of opulence and austerity, tending more and more towards the latter as he grew in age. He was fond of good food, both Indian and European, but he was a strict vegetarian. From the time that he came into contact with Gandhi, he adopted Khaddar for his dress, but the family wore rich and fine clothes. Gupta was a renowned host, entertaining at his home all varieties of guests, political leaders, foreign travellers and ordinary citizens.

He was religious and performed all the rituals enjoined by his caste and position and fed Brahmins profusely. Yet, he was heterodox in his beliefs. The construction of the Bharat Mata temple, installing the engravure of India rather than any deity, is indicative of his originality and leberalism in matters of religion. He was a philanthropist and gave large sums in charity.

His constribution of one million brought forth the Kashi Vidyapeeth, a centre for national education, in 1921 when the call for non-cooperation was made, to provide higher education to students who left Government recognised institutions. He also gave large sums to the Benaras Hindu University. The Indian National Congress also received occasional grants from him.

His foreign travel from 1914 to 1916 turned him into a zealous nationalist and deepened the impressions which he had earlier received from Pandit Malaviya. His association with Lajpat Rai and many Indian revolutionaries in Europe and America led to his imprisonment in Singapore for 3 months, which humiliation and suffering he could never forget. He was greatly affected by the example of South American States and Japan, which he visited, and he frequently held up the latter for imitation by the Indians. He spent his time in England, United States, South America, Japan, Ko-

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rea, China and Singapore. His visit to the Women's University of Japan led subsequently to the foundation of the Women's University in Bombay by Professor Karve.

Soon after his return from foreign tour, he was swept away by the rapid current of Gandhian ideology and the Non-Cooperation Movement. But non-violence as a creed he did not adhere to. He admired the revolutionaries and could not condemn their cult of violence. He differed to that extent from Mahatma Gandhi, whom he did not hesitate to oppose in the Karachi Session of the Congress (1931), inspite of his great veneration for him, in the interest of Bhagat Singh and others.

His association with the Indian National Congress began in 1916, when at its Lucknow session he welcomed the League-Congress Pact and exhorted the members to strengthen the Hindu-Muslim unity then achieved. He was opposed to sectionalism and communal division, which he strongly deprecated even in his student days. In his later life he strongly advocated toleration and cultivation of a sense of equality with the Muslims, whose home was India. He exhorted the Muslims also to appreciate this fact and line up with the main current of Indian civilisation.

Gupta believed in the political and economic value of the Non-Cooperation Movement, but non-violence was only an expedient for him, effective merely in the existing situation. At the Gaya Congress (1922) he said: "It is a folly to treat peaceful non-cooperation as a creed or as a principle. It is only a means which we have thought to be most helpful and easy at the present juncture and that is why we have adopted it in our programme of national emancipation." If the non-violent struggle failed some other method would be adopted to win the goal.

He supported boycott of foreign goods as a political weapon and an instrument of economic self-reliance and betterment. It was meant to give expression to the outraged feelings over the British rule leading to misery and slavery of the people of India.

He advocated independence as against Dominion Status which was the goal of political India and the Congress up to 1928. He opposed the compromise resolution of Mahatma Gandhi at the Calcutta Congress in 1928 and fell in line with the youthful leaders demanding independence as the Congress goal, for, he said, "the compromise would not bring unity of all political parties, but independence will evoke the enthusiasm of countless youth."

He doubted if Dominion Status would lead to the cessation of British economic exploitation of India, for that was the only motive which kept them here and without it their help in the future would not be forthcoming. He said, "If we abandon the idea of winning complete independence then we shall have to foreit the sympathies of other independent countries." Later, as President of the U.P. Political Conference, he elaborated this idea. He asserted, "I have cherished only one desire and have one dream and it is that for us Swaraj means that we shall have our own government and there will be no interference of any outside power in the governance of our country."

For without independence no one can fully achieve the full aims of one's life. Independence to him was "an antidote which could provide remedy for all the evils in the country". The aims of 'Swarajya' could be realised only by immense sacrifice and "through unity of all ranks". He was a firm believer in Hindu-Muslim unity and denounced all tendencies towards separation. He was a fighter for the goal of independence and deprecated the Congress programme of Council-entry and taking office in 1937 or earlier.

He believed in international co-operation, and supported the case of India being represented in the League of Nations. He fervently advocated the cause of Asian unity and wanted his people to have closer relations with Japan and other emerging Asian nations. But the idea

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of remaining within the British Empire or Commonwealth was repugnant to him, for he had bitter feelings about the exploitative nature of British rule in India which had destroyed culture, economy and social adhesion of the Indian people.

Though a great landlord, he was solicitous of the peasant's welfare. He advocated removal of land-tax and instead proposed income-tax on agricultural income. He was against large-scale industry and pleaded for small or cottage industries run on co-operative lines, for industrialisation led to misery and corruption of labour in its wake.

Gupta did much for national education, being the founder of the Kashi Vidyapeeth. He started *the Aaj*, a Hindi nationalist daily, and helped journalism a great deal. He wrote several books in Hindi, and used both journals and platform for the propagation of his views. He had a very loud voice and acted as a loudspeaker to broadcast Gandhiji's speeches and Congress notifications.

From 1916 to the early thirties Gupta had a most active political life. He courted imprisonment in 1930-32. Although he became an invalid after his last imprisonment, he continued to take an active interest in the nationalist movement. During the Subhas-Gandhi controversy his sympathies were with Subhas. The last session of the Congress he attended was the Ramgarh session in 1940.

An active political worker, a generous donor, a social benefactor and a kind and hospitable friend, Shiva Prasad Gupta was an institution in Benares and Uttar Pradesh whose achievements are remembered by people, and his temple of Bharat Mata still atracts thousands of visitors.

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Gupta, Siyaramasharan (1895 — 1963)

Siyaramasharan Gupta, born in 1895, was a significant Hindi poet, fiction writer and essayist.

Siyaramasharan Gupta was a significant Hindi poet, fiction writer and essayist. He was the younger brother of Maithlisharan Gupta. He was deeply rooted in the Gandhian thought and way of life. His life-long sickness, early loss of his wife and other close relatives and the neglect at the hands of the literary world gave him a sense of despair and disillusionment which found an outlet in his poetry as well as prose.

His first verse narrative *Maurya Vijay* (Victory of Maurayas) was published in 1914 and was followed by *Anatha* (Orphan, 1918) depicting the pathetic life of villagers; *Durvadal* (a collection of his poems, 1915-24); *Vishad* (Sorrow, 1925), a collection of his 15 sad elegiac poems triggered by the death of his wife; *Ardra* (1927); *Atmotsarga* (1931); *Patheya* (1933); *Mrinamayi* (1936), a collection of his 11 long narrative poems.

Bapu (Homageto Gandhi, 1937); *Unmukta* (1940), a lyrical play in sharp reaction to the devastations brought about by the Second World War; *Dainiki* (Day-to-day happenings, 1942); *Nakul* (1946), a poetic narrative based the Vanaparva of *Mahabharata*; *Jaya-Hindi* (1948), inspired by the first Independence Day; *Gita samvada* (1948), sholka by shloka verification of the Shrimadbhagavadgita; Buddhavachan (Sayings of Buddha, 1956), Shloka by shloka translation of the Dhammapada; *Amrit-putra* (1959), based on the life of Christ; *Gopika*

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(1963), completed by the poet just before his death and published posthumously, a long narrative poem aiming at sublimation of love into a spiritual yearning, inspired by the 'gopi' theme.

He also wrote a play entitled *Punya-parva*, but he made his mark more as a prose-writer. Out of his three novels, *Goda* (Lap, 1932), *Antim akanksha* (The last desire, 1934) and *Nari* (Woman, 1937)—the last one shot into fame through the induction of the other man in the life of its heroine, whose husband had disappeared.

It attempted to prove that the woman is not a body but soul as well and deserves tender care and felling. He also wrote short stories which were brought out under the title *Manasi*, but he is well-known for his pungent essays, collection of which entitled *Jhuth-sach* was published in 1939. His style is lucid and fluent and his themes show a deep concern for the downtrodden.

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Guptan Nair, S. (1919 —)

S. Guptan Nair, born in 1919, is a renowned Malayalam critic essayist, lexicographer and speaker.

S. Guptan Nair is a renowned critic essayist, lexicographer and speaker. He is a leading figure in academic and literary circles. He passed his B.A. (Hons.) in Malayalam literature and joined as a research scholar in the University. Before completing his dissertation, he joined as a lecturer in the university College, Trivandrum. He gradually rose to professorship and to the carde of principal. He was the Assistant Director of State Language Institute for five years and retired as Professor of Malayalam in the Calicut University. After this he had a University Grants Commission assignment in the University of Kerala as Professor of Malayalam for three years.

He is a leading critic and his interests extend from music to drama-acting. There are eight books to his credit and they include critical essays, a translation of Moliere's plays, a biography of Tagore and a popular English-*Malayalam Dictionary*. He received the Kerala Sahitya Akademi award in 1967 for his essay collection Isangalkappuram (on the other side of 'ism's) and the Sahitya Akademi award for his selected essays in 1983. He is the president of the Kerala Sahitya Akademi Since 1984.

For his well-informed and sane criticism he is honoured by scholars and writers. He is gentle and balanced in his writings. They are read and appreciated by readers of all categories. A wide sweep and a catholic attitude characterise his writings. His latest books, *Tirayum chuzhiyum* (wave and whirlpool) is a collection of personal essays written in an elegant style.

His thorough grasp of critical principles, both Indian and European, gives his writings a synthetic finish. *Samalochana, Vishvamanavar, Krantadarshikal* and *Adhunika sahityam* are his other important works. He got Sahitya Akademi Award for his essay book entitled *Tiranjedutta Prabandhangal* (1983).

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Gupte, Bhalchandra Mahesh (1895 — 1972)

Bhalchandra Mahesh Gupte, born at Poona in 1895, was an eminent freedom fighter, parliamentarian and generous donor.

Bhalchandra Mahesh Gupte (alias Bapusaheb) was born at Poona on 17 February 1895. He came of a well-to-do Chandraseniya Kayastha Prabha family. The family originally belonged to the Colaba District (Konkan), but later came to be settled in Poona for the last four generations. Bhalchandra lost his father, Maheswar Ramchandra Gupte, at the age of five and was subsequently brought up by his uncle T.V. Gupte, a staunch Theosophist and an upright person.

Young Gupte passed the Matriculation examination in 1912 from the Nutan Marathi Vidyalaya, Poona, and graduated from the Deccan College, Poona, in 1917. Subsequently, he passed the M.A. and LL.B. examinations in 1919 and 1920 from the Bombay University. The strain of studies which he undertook, much against medical advice, affected his health and also his hearing powers, which became a lasting handicap in his legal and political career.

In 1915, he was married to Saraswatibai, daughter of T.R. Kotwal who was then a judge at Ahmedabad and later a member of the Executive Council of the Baroda State. In his young age Gupte read Tilak's 'Gita-Rahasya' which deeply influenced his outlook on life.

After the completion of his studies Gupte threw himself heart and soul into the Gandhian movement, and for the rest of his life became a part and parcel of it, offering to serve in whatever capacity he was called upon to do. He was a member of the Maharashtra Provincial Congress Committee (1925-60), President of the Poona District Congress Committee (1934-36) and a member of the All India Congress Committee (1938-60). He came to be elected to the Haveli Taluka Local Board (1925-28), Poona District Local Board (1927-34) and Poona City Municipality (1935-37). He was later elected to the Bombay Legislative Assembly (1937-39 and 1946-52). He was also a member of the Constituent Assembly from 1946 to 1949 and a member of the Rajya Sabha from 1952 to 1958.

Bhalchandra courted imprisonment in 1933, in 1940 and again in 1942. He was one of the main founders of the public company to start a Marathi Daily, the Lokashakti, in which he invested Rs. 10,000, of which over Rs. 9,000 was lost when the company was liquidated. He has liberally contributed from time to time to the Congress Party Election Funds.

Gupte was a Parliamentary Secretary to the Ministers of the Home and Local Self-Government Departments from 1937 to 1939 and later politely declined to accept the post when the offer was renewed (1946).

He took a keen interest in the Co-operative Movement, and was the Chairman of the Poona Central Co-operative Bank (1934-36) and the President of the Poona District Co-operative Institute (1931-36). For some time he was an Honorary Lecturer, Local Self-Government Officers' Training Class, and from 1933 to 1936 edited the Marathi Quarterlies of the Co-operative and Local Self-Government Institute.

Bhalchandra's balanced and studied speeches in Parliament on the budgetary problem mark him out as a careful student of public questions and a champion of the poor. He studied the food problem of the State and wrote a Marathi pamphlet, 'Anna Dhanyacha Prashna', in 1946. As a legal adviser and draftsman of the Maharashtra Congress Committee he prepared the draft of the statesment submitted to

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the States Reorganisation Committee in 1955. He was a member of the Bombay Municipal Finance Committee in 1947 and a member of the Direct Taxes Enquiry Committee of the Government of India from 1958 to 1960. But his most important contribution is his Marathi book 'Hindi Rajya Ghatana', published in 1957, which is a critical and discerning commentary of the 395 articles of the Indian Constitution. The book has a learned introduction of 62 pages, out mining a critical survey of the general features of the Indian Constitution.

Gupte was slim, tall, and erect, a puritan, a man of principles, conscious and even proud of the policy that he followed in a life which was devoted to the Congress Party and its work. Belonging to the well-to-do class, his simplicity marked him out as a man of Gandhian views and national outlook.

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Gupte, Rango Bapuji (19th Century)

Rango Bapuji was a great fighter for justice for the deposed Raja of Satara in 1839 and one of the organisers of the Revolt of 1857.

Gupte's early days are shrouded in mystery. He was possibly born in the first decade of the 19th century. Equally shrouded in mystery are his last days. He disappeared in 1857. Accordingto K.S. Thakare, his biography, he was alive in 1861. The date of his death is not known. His father, Bapuji, belonged to a village called Kari in the Maval area of Maharashtra (now in Bhor Tahasil of Poona district). No information is available about his occupation, but possibly he held some petty employment under the Raja of Satara. Rango Bapuji had a brother, named Raoji. He had also a son, Sitaram, who was hanged at Satara on 8 September 1857 on a charge of participating in the 1857 uprising.

The family seems to have been poor but with a good social status. The Guptes belonged to the Chandraseniya Kayastha Prabhu caste.

Though no information is available about Rango Bapuji's formal education it may be surmised from the talks he gave and the pamphlets he wrote in London that he must have been a well-read person. He was for fourteen years in England (1840-54). On his way to and from England he visited a number of countries. He seems to have been influenced by the 19th century liberalism of Europe, and by men like John Bright and Joseph Hume.

Since the days of his yough he was in the service of the Chhatrapati of Satara. It is believed that for some time he was also in the service of the East India Company. He left the Company's service in 1831. In 1836, he was appointed by Pratap Singh, Raja of Satara, as his agent at Bombay. At this time, the Government of Bombay was preparing a charge-sheet against the Raja, and Rango Bapuji was trying to counteract the move. For this purpose he sent Mir Afzal Ali to London to bring to the notice of the Court of Directors of the Company the machinations of the Government of Bombay.

Rango Bapuji himself contacted a number of leading Englishmen and Indians to acquaint them with the true story of Satara. He met Jugannath Sunkersett and Jamshetjee Jeejeebhoy. In 1839, at the residence of Sunkersett, he met Captain Kogan, the British Commissioner at the Court of the Sultan of Muscat.

The Government of Bombay without any pretext ordered the deposition of the Raja of Satara on 4 September 1839. The Raja was taken to a place called Limb. On hearing this news, Rango Bapuji left Bombay in disguise and met the Raja. He was next heard of in a Malta

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quarantine. He reached London on 30 June 1840. He used all constitutional means to put the grievances of the Raja before the authorities of the Company and also the British public.

In his campaign he was helped by Captain Kogan, Sir Charles Forbes, George Thompson and many other Englishmen. He gave a number of talks in England to put before the people the case of his master. He appealed in vain to the Parliament. He published a number of Pamphlets and exhibited posters. During the elections of 1847 he addressed the voters in a number of Counties, with a desire to educate the future members of Parliament about his master's case.

Maharaja Pratapsing died on 14 October 1847. Yet, Rango Bapuji carried on his mission, saying, "The Kind is dead but justice is not." On 24 June 1850, Lord Dalhousie, the Governor-General, forced the Rani of Satara to relinquish her claims to the Kingdom and Satara was annexed.

Rango Bapuji's task was hopeless. His master, to whom he wanted justice to be done, was dead. The state also was taken over. Yet, for four years more he carried on his work of getting justice for his departed master. He returned to India in 1854. For about a year he toured North India in disguise. In 1855, at Kanpur, he met Tatya Tope, and both had a conference with Nanasaheb Peshwa at Bithur.

On hearing the news of the annexation of Oudh, Rango Bapuji once again toured North India. Perhaps, he was trying to organise the anti-British elements. Through the treachery of one of his associates, Krishnarao Sadashiv Sindhakar, he was arrested and kept in confinement at Gwalior. He escaped from the jail to take part in the revolt of 1857. But nothing is known about him after 1857. He just disappeared. He is reported to have visited one of his relatives in 1861. His end in unknown.

Rango Bapuji was heroic by nature. His dress was a typical Marathi one—*Dhoti, Angarakha* and *Pagadi*. Though nothing is known about his attitude towards religion, he cannot be called an orthodox Hindu, because he had lived for fourteen years in England and toured all over India and Europe. In his days, the modern concept of nationalism did not exist. To the people of the time loyalty to the master was what nationalism is to us today. His entire life was dominated by one factor, loyalty to his master.

Perhaps, he had some faith in the sense of justice of the British people. He, therefore, went to England. But he was soon disillusioned. In a memorandum submitted to the Court of Directors of the East Indian Company on 26 July 1852, he mentioned that the British standard of justice changed according to the colour of the skin of the person concerned. In the last years of his life he had a definite hatred for the British rulers.

A faithful servant, Rango Bapuji stands above a large number of his contemporaries. Loyalty to his master was his dominating thought, He realised the utterly subject position of the Indians, hence he tried to rally them round against the British. By 1857, he had a clear sense of national consciousness and tried to spread that amongst his countrymen. A selfless worker in the cause of justice, he must be rated as one of the pioneers of the nationalist movement.

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Gurbaksh Singh (1895 — 1977)

Gurbaksh Singh, born in 1895, was an eminent Punjabi prose-writer and civil engineer.

Gurbaksh Singh was an eminent Punjabi prose-writer and born in a Sikh family. He had his early education in his home town, and then took his degree in Civil Engineering from

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Michigan University (U.S.A). A multifaceted personality, he worked as a clerk, an engineer and a modern farmer. His first short story ' Pritama' (The beloved) was published in 1913, later while in the states, he wrote a short story 'A Starved Soul', a play ' Love's Crown' and a biographical story ' My grandmother' published in English. He has to his credit some 60 books.

In 1933, he started a monthly magazine *Prit lari*. This magazine and its founder-editor had such an individual flavour and tinge that even to this day he is more commonly known by this general name. In 1938, he founded 'Prit Nagar' near Amritsar, his utopian concept in modern and co-operative living. But the partition of India caused a havoc to this dream-town. He was a widely travelled and was a member and President of several Academies engaged in literary and peaceful pursuits. He was honoured as the best literature by the Punjab Government. He translated Edwin Arnold's Light of Asia in 1937, and Gorky's Mother in 1960.

Though, he deftly tried his hand at numerous literary forms, he excels as a prose stylist and in a way, he marks the beginning of modern age both in style and thought. His ideas appeared outrageous and revolutionary to the orthodox, but to the new thinking he was the harbinger of spring, a waft of fresh air, a confidant and a sage who could heal and conceal their secret sores. He was an optimist and an idealist who gave the message of love, courage, faith and determination. His lucid and poetic style is nowhere lacking in interest.

His prominent works are: Novels: *Unviahi man* (The Virgin mother, 1942); *Rukhan di jirand* The cluster of trees, 1973); Short stories: *Pritan di pahredar* (The sentinel of love, 1946); *Bhabhi Mainan* (Mainan, my sister-in-Law, 1946); *Shabnam* (The Dew, 1955); Drama: *Rajkumari Latika* (Princess Latika, 1935); Children's literature: *Parian da mochi* (The fairy cobbler, 1966); *Muradan purian Karna wala Khuh* (The well of wish-fulfilment, 1966) Autobiography: *Meri Jivan Kahani* (The story of my life I, II, & III, 1959-64-66); Prose; *Parm Manukh* (The superman, 1943); *Bhakhdi Jivan Changiari* (The life -spark 1950); *Merian abhul yaden* (My memoirs 1947) and Translation: *Gha dian pattian* (The leaves of grass, 1968).

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Gurbuxani, Hotchand Mulchand (1883 — 1947)

Hotchand Mulchand Gurbuxani, born in Sindh in 1883, was an eminent educationist and Sindhi writer and poet.

Hotchand Mulchand Gurbuxani (Sindhi) was born in a family with a cultural and spiritual background. His father enjoyed beneficence of a mystic faqir. It was, perhaps, the reflection of his inherited qualities that manifested itself in his writings.

Gurbaxani was an aristocrat in his life style and was equally majestic in his literary diction. With his doctorate (Ph.D) from London and scholarship in Persian and English, he, later, adorned the Persian Chair in D.J Sindh

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Collage (Krachi), the premier institution of higher education in Sindh and, perhaps, one of the best Collages in India. The ultimately retired as Principal of his collage but did not enjoy the fruits of retirement for long. He died suddenly just on the eve of partition.

Gurbuxani made his mark as a brilliant writer in 1915, when his novel, *Nurjehan*, appeared. It is based on the romance of Salim, later Jahangir and Maher-un-Nisa, later Nurjehan. It combines history with fiction. Akbar's death and the universal gloom it cast and Jahangir's coronation with all its traditional opulence are depicted in this novel in a style unique in Sindhi prose literature and so also the battle of Haldighati between the Mughals and the Rajputs, that gives us glimpses of the influence of Firdausi's epic grandeur.

On 14th November, 1921, Gurbuxani, at the instance of his learned Principal, Sahibsingh Sahani, presented to the University of Bombay his scholarly 'Report on Sindhi Literature' that induced the University to introduce Sindhi in college curriculum. Thus, he laid a solid foundation for its all India recognition. The learned Doctor's Report had appeared in the D.J. Sindh College, Karachi *Miscellany* under the caption: 'A Brief Survey of Published Sindhi Literature' (February, 1926). Prior to this, the general impression was that Sindhi literature was confined only to poetry. But Gurbuxani despelled this erroneous notion from the public mind by proving that all branches of literature existed in the language.

His first volume of *Shah jo risalo* (1923) appeared with an Introduction on Shah which had no parallel in all Sindhi prose literature. It inspired wondrous awe of admiration in the minds of Sindhi scholars. The Introduction is under the title *Muqaddame-e-Latifi* (Introduction to Latif). Gurbuxani's commentary and annotations constitute a landmark in Sindhi classical scholarship and remind us of the best of European classics. They reveal his vast erudition in the areas of linguistics and philological studies. The glossary is replete with roots and dericatives from Sanskrit, Arabic and Persain.

The learned scholar adopted 'lari', one of the dialects of Sindhi, spoken in the south of the province, for the text of the *Risalo*, his contention being that it was Sash's ancestral dialect. Some scholars felt that it had made the reading of Risalo, his rather difficult for the people and that it should have been standardized like the works of Chaucer and Shakespeare. However, Gurbuxani remained firm in his conviction.

His stories appeared in a collective volume under the title *Ruha rihan* (1933). His last work was *Lavaria ja laala* (Saints of Lavari, 1934), its original source being a Persian work. It is written in the same learned style so characteristic of Gurbuxani.

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Gurcharan Singh (1917 —)

Gurcharan Singh, born in 1917, is an eminent Punjabi creative writer and journalist in the domains of fiction and poetry.

Gurcharan Singh is an eminent Punjabi creative writer in the domains of fiction and poetry. He was born in a Kambaj Rajput family. He Passed his M.A. in English (1940) Honours in Punjabi (1950) and M.A. in Punjabi in 1953 and was awarded Ph.D. in 1964. He worked as a whole time freedom fighter since (1940) and as the editor of the Urdu daily *Ranjit* and *Aftab*. In Punjabi, he edited *Kundan* (Weekly Lahore), daily *Khalsa sevak* (ASR), monthly *Kheti Bari* (Nabha), *Sanjhi duniya* (Jullundhur) and *Khoj Patrika* (Punjabi University, Patiala).

Gurcharan Singh worked as a Publicity Officer, as a lecturer, Reader in Punjabi (Punjabi

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University, Patila), Principal, Khalsa College Patila and Vice-Chairman Punjab School Education Board, Chandigarh.

He is a well known Punjabi critic and novelist. He was a prolific writer and his works include Poetry: *Gutni haran, Agmarvond tikhawant, Git mere git, Dharti da Sandhur, Tinaggi madira nagri, Khande ke bela, Bhagat Singh di var, Subhash Chandra di var, Baitan Udham Singh dian. Fiction: Wagdi so ravi* (novel), *Van te karir, Duniya ton bahrli gall, Kachian ambian* (short stories) *Gaoo di jaya* (stories for children). Play: *Same di hawa* (Full jength), *Sargam* (songs, one act-plays).

Literary Studies: *Punjabi natakkar, Punjabi galapkar, Mohan Singh te usdi kavita, Punjabi galp da vikas, Sahit di ruprekha, Punjabi kav da kala pakh, sahitya samasya te siddhant, sahitya khoj te itihas, Punjabisahitya samasya te sidhant, Punjabi sahitya gyan te chintan, Punjabi kissakar, Natakkar, Ikangikar Ishwarchandra Nanda.* In the years 1972 and 1973, Gurcharan Singh was honoured at Patila and Jullundhur respectively.

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B. Kaur, *Adhunika Punjabi Kavi: Sahaj Dristi.*

Gurdial Singh (1933 —)

Gurdial Singh, born in 1933, is a famous Punjabi novelist, short story writer, and poet. He presents socio-economic struggle with sentiments and understanding.

Gurdial Singh (Punjabi) did his graduation in 1964 and master of arts (Punjabi) in 1967. Gurdial Singh started his teaching carrier in 1954 with primary classes and was promoted to teach middle and high school students in 1963. He has been a teacher of Punjabi in Government Brijendra College, Faridkot (Punjab).

He started his literary carrier as a short story writer in 1962 with his collection *Saggi phul* and then *Chan da boota* (1964). His subsequent short story collections are *Opra admi* (1965) and *Kulta te admi* (1972).

But he made his real mark by publishing his maiden novel *Marhi da diva* (1964). This book was hailed by the Punjabi literary world as one of the best novel written in a regional (Malwai) dialect and got him a literary award from the Language Department, Patiala (Punjab). His subsequent novels are: *Anhoe* (1966), *Kuwela* (1968), *Raite de ik muthi* (1969), *Adh chanani raat* (1972) which won the Sahitya Akademi award in 1975, *Authern uggan* (1974) and *Anhe ghore da daan* (1976).

In addition to this, he has produced some children's literature in his books *Bakalam khud, Tuk khoh lai kawan* and *Likhtam Baba Khema.* He also translated a number of books from other languages into Punjabi.

Gurdial Singh is more successful when he delineates the rural characters of his native region-Malwa. He has a kind heart and deep sympathy for the poor and the down-trodeen and presents their economic and social struggle with sentiments and understanding. His regionalism is strength as well as weakness for him. It has earned him name and fame and the title of the best regional Punjabi novelist, but this also stood in his way by limiting his appeal to a particular section of the Punjabi society.

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Gurdial Singh Phul (1911 —)

Gurdial Singh Phul, born at Nangal Shama in Jalandhar district in 1911, was a distinguished Punjabi playwright and short story writer.

Gurdial Singh Phul was born at Nangal Shama in Jalandhar district of Punjab. After adequate schooling he did his graduation in 1931 and obtained master's degree in Punjabi in 1937. Besides, he passed his Giani examination in 1936 and has now earned a Doctorate. He lost his father when he was barely twelve and amid vicissitudes of life had to struggle hard for livelihood. He was greatly influenced by supernatural powers, devoted a lot of time to mediation and became a baptised Sikh on 11 February, 1925.

He started his carrier in 1931 as a superintendent of a hostel in Khalsa College, Amritsar and after doing his M.A. became a lecturer in Punjabi and rose to the position of a Principal. But his long career as a teacher cannot be separated from his literary pursuits.

With over 100 books in Punjabi to his credit, Phul has contributed to almost all genres on literature; but it is as a dramatist that he has made his mark. He has written some twenty full-length plays and 12 collections of one-act plays which include: *Pita piyar, adami di aqal, Joori, Bank, Ajkal, Dharti di awaz, Kambde dhaular, Collegiate, Kalyug rath agan ka, Oorak sachch rahin, Lajiya, Sabh kichh hoot upaiya, Sikhar dopahare raat, Jhootha bazar, Kala te jindgi, Sach ki jeet* (in Hindi), *Doldi laat, Kanak da bhol, Nawin jot, Raat kat gai, Kahni karni, Kidhar jawan, Desh di khatir,* etc. Besides Phul wrote one act plays for children of which *Mantar, Siyana bal, Sach di jai, Padmini, Taria weh teri loo, phulan di lari* are well known.

Short story is another genre to which Phul has made substantial contribution. His popular short story collections include: *Hun dasoih ki, Leeran, Jeeonda geet, Dachhna. Rajinder masterji* is his famous novel. He has written the biography of Bhai Jodh Singh and a travelogue entitled, *Kashmir, dharti da swarag.* Besides translating Ibsen's *Doll's House as Nari di jaag*, he has edited a host of text books for schools. In the beginning of his writing career he tried his hand at poetry, too.

His eight books on literary criticism exhibit a deep insight into the creative process and his masterly interpretation. Modest and soft spoken, Phul is a multifaceted personality who has made significant contribution to experimental stage production in Punjabi. He was a good player of Hockey and later imparted coaching to the college team. His achievements both in literary and other fields have brought him honours and position. He has been associated with a number of literary organisations. He was honoured with awards by Punjab in Government for his *Raat kat gai* (1958), *Oorak sachch rahin* (1960), *Lajya* (1961), *Kalya rath aagan ka* (1964) as well as by Central Government for his *Chal Pind Challye, Kabhu na Chhadekhet.*

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Gurdit Singh (Baba) (1860 — 1954)

Baba Gurdit Singh, born at Sarhali in the Amritsar district in 1860, was an eminent revolutionary freedom fighter.

Baba Gurdit Singh, famous for the 'Komagata Maru' affair (1914), was born in 1860 at Sarhali, a place in the Amritsar district of the Punjab, 24 miles from Amritsar and 12

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miles from Taran Taran. His father Hukam Singh was a small peasant who had, besides Gurdit Singh, two other sons and one daughter. His grandfather, Rattan Singh, was a high-ranking military officer in the Khalsa army and fought against the British during their wars with the Sikhs. Rattan Singh was so patriotic that he declined the British offer of a Jagir after the Punjab was annexed to the British dominions. Later on, Hukam Singh went to Malaya where he started as a petty contractor.

Gurdit Singh received little education in his childhood. No doubt, he was admitted to a local school, Chubacha Sahib, where Gurumukhi and Gurbani were taught, but he did not like the harsh treatment of his teacher and left the school. Howerver, at the age of 12 or 13, he privately acquired elementary education so as to be able to correspond with his father in Malaya. This also enabled him to write later on an account of his 'Komagata Maru' adventure under the title of 'Guru Nanak Jahaj de Musafran di dard bhari katha'.

Gurdit Singh married twice, first in 1885 and then after the death of his first wife in 1904. The first wife bore him two daughters and one son, but all the three died. The second wife bore him one son, Balwant Singh, who survived him. He, however, did not marry after the death of his second wife in 1912.

Gurdit Singh visited Malaya in about 1885 but returned to India shortly after this. He again went there about the beginning of the 20th century and carried on business in Singapore and Malaya as a contractor and soon became prosperous. He returned from there in 1909. In 1911, he raised his voice against forced labour, *begar*. He wrote to the Government complaining against the officials who forced the poor villagers to work for them, and when he received no response, he exhorted the people of his village to refuse to do *begar* for any official.

Hearing of the intolerable new restrictions of the Canadian Government on the entry of Indians into their country, Gurdit Singh Chartered a Japanese ship, the 'Komagata Maru', in 1914 to meet the Canadian condition of a through sea-voyage. The ship had a total of 372 passengers, out of whom 351 were Sikhs and 21 Punjabi Muslims. The ship sailed to Vancouver from Hong Kong on 3 April 1914. The obstructions put up by the hostile authorities and the hardships faced by its passengers turned and the hardships faced by its passengers turned them into staunch nationalists. The ship was particularly called 'Guru Nanak Jahaj', when it reached Vancouver on 22 May 1914, the passengers were not allowed to land and the ship was attached by the police at night.

The attack was repulsed by the hungry passengers. All this created a stir among the Indians in Canada and at one time they even planned to burn and destroy the city of Vancouver in case the passengers were attacked by a war-ship. The situation was saved by some reconciliation and the ship sailed back to India. It reached Budge Budge on 29 September 1914. The passengers were not allowed to enter Calcutta and were ordered to board the train bound for Punjab. This they refused to do and a bloody scene was enacted. Many of the passengers were shot dead and many were arrested, while a good number escaped. Baba Gurdit Singh himself escaped and remained underground for nearly six years. In 1920, on the advice of Mahatma Gandhi, he surrendered himself and was imprisoned for five years. He died in July 1954.

Gurdit Singh was an orthodox Sikh with a firm faith in the Sikh Gurus, particularly Guru Nanak and Guru Gobind Singh. But he had a liberal outlook and respected all religions. He was a fiery speaker in Punjabi and made highly inspiring speeches in the course of his voyage, specially in the Hong Kong and Shanghai Gurdwaras. His commanding personality was readily accepted by the passengers of the 'Komagata Maru' and others who came in contact with him. He attributed all their sufferings to the British Government whom he described as cruel and unjust. He exhorted his people to

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forge unity through mutual love and to make determined efforts if they wanted to get justice from the alien government and to restore ancient glory. For this noble cause he sacrificed his all. He condemned the British for their massacres of Budge Budge and Jalianwala Bagh.

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Gurjar, Vitthal Sitaram (1885 — 1962)

Vitthal Sitaram Gurjar, born at Kesheli in Konkan in 1885, was a popular Marathi novelist and short story writer.

Vitthal Sitaram Gurjar was born at Kesheli in Konkan. He came to Bombay and for many years helped Kashinath Raghunath Mitra, the editor of the esteemed journal *Manoranjan*. Both Mitra and Gurjar were well-acquainted with the Bengali language and Gurjar translated several popular Bengali novels into Marathi, among them are *Jhivan sandhya* by Romeshchandra Dutt, *Sansar asar* by Prabhatkumar Mukherji and *Sangam* by Rabindranath Tagore. While rendering these novels into Marathi, he had made many changes in the original text.

Gurjar in his lifetime contributed some seven hundred short stories to several journals. The stories, generally translated, were very popular in their time. A little bit of suspense and a little bit of lively humour added some spice to their charm, but otherwise they lacked the genuine essence of the short story. There is only one collection of his eleven short stories called *Drakshanche ghose* (Bunches of grapes, 1936).

He became popular by depicting the life of educated middle class. The stories, when they appeared, became populare, for the new form of the short story was yet to evolve and the light mood of the comic stories seemed to appeal the readership of the First World War decade. Gurjar's real contribution to the novel and the short story appears to be that he succeeded in attracting popular attention to these genres. He is well-known for his homely language and attractive dialogues. He has also written a play named *Rajlakshmi.*

Gurjar, working in the editorial office of an influential journal like Manoranjan, was bound to be a friend of the literary celebrities, among whom was the great poet and dramatist Gadkari. The eminent dramatist had completed the prose text of his masterpiece *Ekach pyala* practically on his death bed, but the composition of its songs he left to his friend Gurjar, who did the job so efficiently that some of the songs he composed became perennial hits.

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Gurmukh Singh Musafir (1899 — 1976)

Gurmukh Singh Musafir, birn in 1899, was a freedom fighter, statesman, Punjabi poet and short story writer.

Gurmukh Singh Musafir started his career as a primary school teacher, then edited the daily *Akali*. He successively was the President

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of the Punjab Congress, a Member of the Parliament upto 1962 and afterwards the first Chief Minister of the newly formed Punjab (1st November, 1966).

He came to the political field in the course of the Guudwara Reform Movement of 1920-21 and for some years was its new exponent. Thus, he came into conflict with the British administration in which he never worked. For many years he was the President of the Punjabi Sahit Samikhya Board, President, Punjabi Likhari Sabha, President, Punjabi Writers' Co-operative Industrial Society, New Delhi and a member for the General Council of the central Sahitya Akademi.

As a representative of the Indian writers, he participated in World Writer' Conference (Tokyo, 1961), World Peace Conference (Helsiniki, 1965), and led a three member delegation of Indian writers to Affo-Asian Conference of Vietnam and Peace in 1966. He courted arrest number of times, and was in jail in 1942 in connection with the Quit India Movement, when a son, a daughter and his father died, but he refused to be released on parole. He has movingly narrated this heart moving incident in one of his short stories 'Baghi di dhi' (The daughter of a rebel).

His experience in jail are a tale showing his wide human sympathy, his love of the underdog and his intense patriotism. Prison life is the dominant theme of some of his short stories. Translucent clarity and disarming simplicity characterise his writing.

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Gurney, A.K. (1845 — 1907)

A. K. Gurney, born in 1885, was an eminent Assamese writer and journalist.

A. K. Gurney was born in Cumberl and, U.S.A. He took his graduation (1871) from Colby University, and was trained in the Newton Thrological Seminary (1874). He became a preacher in the same year and in December joined the Sibsagar Baptist Mission in Assam. He married Mary F. Lawrence in 1877. The couple was in the U.S.A. from 1877 to 1885, but returned to live at Sibsagar till 1907. He evangelished more among tea-garden labourers than among the Assamese. But he wrote in Assamese and edited the Orunodoi, the famous Assamese magazine, for a short while.

In 1877, he printed his simple tale *Elokeshi veshyar vishay*, probably, a piece of translation from English or Bengali, telling how a Calcutta harlot came to accept Chirst; and in 1878 came the still thinner *Kani-beheruwar sadhu*, preaching 'vanity of vanities... all is vanity'.

His claim to a place in literary history is through his *Kaminikanta*, an insipid novel with a weak plot and still weaker characteri-sation, but all the same making a real beginning of the

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Assamese novel. The project of rendering the Bible into simple Assamese originally taken up by Nathan Brown (since the Serampore Baptists translation of 1813 and 1833 had a little too stiff Sanskritised vocabulary) was continued by Nidhi Levi Farwell, S. M. Whiting and William Ward and finally completed by Gurney in 1903. He translated the Old Testment direct from Hebrew and published his *Judges* and *Ruth* in 1883.

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Guru, Kamtaprasad (1875 — 1947)

Kamtaprasad , born at Sagar in 1875, was an eminent Hindi journalist and creative writer.

Kamtaprasad Guru was born and educated at Sagar (Madhya Pradesh) and became a normal school teacher at Jabalpur after his Matriculation. He was interested in journalism and creative writing and so accepted the job of an editor in a magazine Balasakha published form Allahabad. Later, he also edited the celebrated monthly Saraswati for a while. He started contributing to Hindi magazines and journals at an early age.

He composed poems in Brajbhasa initially and later on switched over to Khariboli. Maby of his poems and articles were published in Saraswati. He was a linguist and a grammarian and besides Hindi and English, knew Sanskrit, Marathi, Bengali, Urdu and Oriya languages.

He published *Vinaya pachasa* and *Bhaumasura vadha* in Brajabhasha and *Padya puspavali* in Khariboli. He wrote four novels, named *Satya, Prema, Parvati* and *Yashoda*, based on mythological and historical theme and also wrote a drama entitled *Sudarshan*.

Kamtaprasad Guru's eminence, however, is based more on his works on Hindi grammar than on his literary works. His *Hindi vyakarana* was published by nagari Pracharini Sabha, Kashi in 1920. Guru's *Hindi vyakarana* is in fact, the first comprehensive grammar of modern Hindi language written in Hindi on western model of traditional grammar.

Guru was a great Sanskrit scholar and therefore the influence Sanskrit grammar is also very distinct. He has used almost all the grammatical terms of Sanskrit in his grammar to describe the structure of the Hindi language. In fact, he drew from western as well as Indian grammatical traditions and his *Hindi vyakarana* shows a happy blending of both the traditions.

Guru's understanding and insight in the nature of the Hindi language and its exposition in his book is remarkable. His grammar is basically concerned with the modern Hindi language and has been illustrated with the examples from the modern Hindi literary works, but at places he gives example from medieval literary Hindi also, which shows his understanding of a whole tradition. Perhaps, this is way his grammar is still valid although the Hindi language has undergone many changes since then.

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Gurudutt (1894 —)

Gurudutt happens to be one of the most widely read novelist of Hindi and yet he finds no mention by the historians or literature, of even by historians of the novel, in their assessments.

Born in Lahore in 1894 a lower middle class liberal Arya Samajist family, Gurudutt began his professional career as a demonstrator in the Government College, Lahore after taking his M.Sc. Degree. Lured by the non-coop-

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eration movement of Gandhiji, he eventually gave up his government job and became the Headmaster of the National School in Lahore itself. Later on, he took up the job of Private Secretary to his Highness the Maharaja of Amethi.

In 1931, he turned to the study of the Ayurvedic system of medicine in Lucknow and started his practice first in Lucknow and thereafter shifted to Lahore. In 1937, he migrated to Delhi and started his practice, achieving a remarkable degree of success. It was in Delhi in 1942, that his first novel titled *Swadhinata ke path par* saw the light of the day.

From 1958 onwards, he devoted himself exclusively to writing. He undertook comprehensive and in-depth studies of Indian and western literatures and histories and of the contemporary Indian scene. His epic novel *Zamana badal gaya* protraying comprehensively the changing Indian scene during the century extending from 1857 to 1857, proves it conclusively. He was associated with the Kashmir campaign in 1953 and wrote *Shyamaprasad Mukherjee's Antim yatra* on the strength of his personal experiences.

He has about 250 works to his credit including one collection of short stories, four plays, about 40 reflective works and an astounding 200 novels. Prominent amongst his reflective works are the following: *Ithihas men Bharatiya paramparaen, Dharma aur samajvad, Bharat: Gandhi Nehru ki chhaya men, Shrimad Bahagavadgita, Ek vivechan.*

In his social, political and historical novels, Gurudutt emerges as a champion of Hindu nationalism, Hinduism and Indian renaissance. His novels are interesting to read because of well-knit episodes, of intensity of sexual attraction, of warmth of logical ideas, realistic narratives and easy communicability.

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Guru Gobind Singh (1666 — 1708)

Guru Gobind Singh, born at Patna in 1666, social reformer, spiritual revolutionist, moral disciplinarian, military organizer, romantic friend and thoroughly self-donscious individualist. He was the tenth Sikh guru.

Guru Gobind Singh was born at Patna on December 22, 1666 A.D. (Posh Sudi 7, 1723 B.S.). There was illumination and great rejoicing at the birth of the Guru's son who was named Gobind Das. Later Guru Gobind Das was frequently addressed as Gobind Rai, When he ordained the Holy Order of the Khalsa and added the suffix "*Singh* (Lion)" to the name of all his disciples, he added it to his own name also. He is therefore known in history as Gobind Singh.

The terror of Aurangzeb drove lovers of religious freedom, poets, scholars, musicians, artists, linguists away from Delhi, Agra, and other provincial centres; and many of them sought asylum at Anandpur and found the peace, freedom and the patronage they sought. Some of them were employed for the all-round education and training of Gobind Das, who showed exceptional intelligence in learning such difficult languages as Sanskrit, Persian and Arabic. Along with his education in languages, theology and prosody he was given training in archery and the use of weapons. Guru Teg Bahadur knew that the child was gifted, and a soul with a destiny, so he aimed at making him as great a scholar as his grand-father Guru Arjun, and as great a warrior as his father Guru Hargobind."

Guru Gobind Singh writes in his autobiography 'Bachitar Natak':

I was brought to the Punjab,
The governesses nursed and fondled me.

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With great love and devotion;
My parents brought me up,
With all kinds of loving and protective care;
They gave me many types of training,
And imparted priceless knowledge!

Guru Teg Bahadur performed supremely heroic act at that time when Guru Gobind Singh was only 9 years old. The 9 years old boy showed such a dauntless courage when Guru Teg Bahadur was going for supreme sacrifice. His grand act of his espousing the course of the destitutes and fighting for the human values. Guru Gobind Singh did not loose the heart at that time, rather he wrote a letter to his father in the reply of Guru Teg Bahadur's letter:

All power is mine with Thy grace, Lord, The fetters of bondage are broken
For liberty and truth everything is possible,
Lord, everything s in Thy hands,
Nanak craves for Thy protection and aid.

Walking over the great and struggling path of life with stable mind is rare example in the history regarding heroes. Facing the challenges of life Guru Gobind Singh worked a for the literary contribution. In Guru Gobind Singh, we find the personality of a saint, a general and a poet. Guru Gobind Singh had fifty two scholars in his court. Guru Gobind Singh was lover of philosophers, writers, poets, warriors and scholars. He loved adventure in his life. He put the whole family, even his own life on the stake of adventurism.

In the battle of Chamkaur special arrangement was made to save the valuable lives, who absorbed themselves in the work of literature. Bhai Nand Lal, commander of Guru Gobind Singh's court. Guru Gobind Singh used to pay these writers and poets quite handsome salary. Guru Gobind Singh had started the work of Translation from Persian and Sanskrit into Punjabi. For this translation work, many scholars were working in his court. Guru Gobind Singh was not only the practical leader of the men and mystics, but also he was great writer, scholar and philosopher, who changed the thinking of the entire generation. Persian, Sanskrit, Hindi and Punjabi were the pet languages of Guru Gobind Singh. He got full command over these languages. He himself wrote much literature in Sanskrit, Persian, Brij and Punjabi. Big volume of his literature was lost during the battle of Chamkaru, while crossing the river. Available compositions of Guru Gobind Singh show the glorious life of this great hero.

His work is held in high esteem and unique reverence. Dr. M.S. Diwana discussing the personality and literature of Guru Gobind Singh, writes: "A Dynamic multiplex personality—social reformer, spiritual revolutionist, moral disciplinarian, military organizer, romantic friend and thoroughly self-donscious individualist—aiming at the multiple perfection of his Khalsa, the pure army of the civil-resisters, the spiritual republic."

Guru Gobind Singh in the fulness of his realisation of the enduring power and influence of literature, and out of the abundance of his many-hued prophetic visions of the past and the future indispensable for present national re-construction, made literary activity a vital part of his reorganization programme, working himself, and making a half-century of poets to work by his side, annexing to Punjabi poetry many a new word of conception and execution—balladry, battology, sex and romance, Vaishnavite mythology and philosophy, history and autobiography, military science and lastly, epistolography, using the media of Hindi and Persian, Braji , and Lahndi, Magadhi (or Sahaskrit and Lahauri) and casting words in the moulds of Persian, Braji, Lahndi, Hindi, and Prakrit metres.

The accordance of metre to mood, the multiplicity of metres indicative of altered situations in one and the same work, the making of style as physiognomic of subject, onomatopoeia, the popularization of blank verse, the revival of Chhands not much found outside Rajasthani balladic creations-are some of the formal features of his poetry; of the glories of his style area directness, a vigour, a transparency, and an economy which proclaim the deft

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artist and the master-mind at every step in the victorious measured march of his verse.

An individual like a nation is to be judged by the God he worships. The God of the *Jap*, of *Akal Ustat*, of the *Swayyas* and *Kabits* is a God whose *Jalal* and *Jamal*, whose Saguna and Nirguna aspects have in few other languages been portrayed on such a vast scale and in such profusion of colour and sound and form, love and knowledge and humour. His *Chandi di Var* in *Sindh Sagari* has every grace and strength of a perfect narrative; its dramatic excellencies overwhelm the reader. The *Shastar Nam Mala* is a mighty feat full worthy of a sublime soldier-poet.

His *Bachitta Natak* for its prophet's self-consciousness, its simplicity of statement, its frugality of effects is a model piece of self-portrature and self-estimation. His *Gian Prabodh* reveals how well he understood the psychology of Hindu Mythographers, as does his *Chandi charittar* which unveils *Shakti* in all her affection and awe. His *swayyas* with their perfect technique, their judicious alliteration, their torrential flow and symphony, are merciless sword-thrusts at every type of superstition, idolatry, hagiolatry, sectionalism, and barren worship; they kill with the rapier's quickness but with their last-line incantations of forgiveness through love.

His *Zafar-Nama*, a document of the first importance in the history of Indian politics, in its lofty strain and heroic frankness, and sets the mould for inter-regal or diplomatic correspondence raised to the level of saintly communication. Considering quality alone, one is prepared to maintain that a greater poet than him of such varied vision and verve has not yet been produced by the world."

Dr. Mohan Singh Diwana has given the brief sketch of Guru Gobind Singh's literary work. Though we don't find much literature of Guru Gobind Singh in Punjabi language yet the *Chandi-di-Var* and some of the Shabadas hold notable place in the Punjabi literature. In the words of Principal Teja Singh: "His purpose in creating this literature was to infuse a new spirit among his followers and to steel their hearts against all injustice and tyranny."

Guru Gobind Singh believed that It is not life that matters, it is to courage you bring to it." He wrote, "I shall let loose the sparrows and the royal hawk will fall down before them." Dr. Dharampal Ashta giving his views about *Chandi di-Var* writes, "*Chandi-Di-Var* is thus, the poetry of action like Sir Walter Scott's battle Bannockburn and the Floodenfield. It is instinct with material spirit, being the description of material display of scenes of factional fighting."

Since the heroic poetry treats of action and appeals to the love of prowess, its chief figures are men who display prowess to a high degree because their gifts are of a very special order. Thomas Carlyle gives his contention, "Lt nature send a hero soul; in no age is its other than possible that he may be shaped into a poet."

Guru Gobind Singh was the priest of power. He remained the worshipper of Durga (goddess of power). *Chandi-di-Var* is mythology, Chandi, the goddess of power, defeated all the *Danavas* and made Raja Inder as the ruler of heaven. Sardar Attar Singh Raj Bahadur Writes, "The goddess Bhagvati was first worshipped by Guru Nanak, then by Angad, Amar Das and Ram Das. Theri she was propitious then followed Guru Arjuna, Hargobind, Har Rai, har Krishan and Teg Bahadur and then was also rise to highest honour. Guru Singh was also assisted by her".

This *Chandi-di-Var* was written by Guru Gobind Singh became the source of great inspiration for the destitutes who have been discouraged by the Mughal tyrants. This was composed to make the people brave, chivalrous and courageous. Vigilance is the price of freedom, Guru Gobind Singh was very much vigilant about the oppression and the cruelty of the Mughal rulers over Indians. Pope very beautifully wrote:

"Honour and shame from

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no condition rise,
Act well on your part
there all the honour lies."

Guru Gobind Singh had shrewd sense of timing he invented the new names for God according to the need of time. *Akal* (the Immortal), *Mahakal* (Greal Great), *Sarbloh* (All Steel), *Mahaloh* (great Steel). Sarbkal (All Geath). Guru Gobind Singh wrote that the cows of Guru Nanak's time had thus become lions and there was no longer a danger of their being eaten by devouring beasts. Really Guru Gobind Singh poured his life into his Sikhs and invested them with his own personality.

A tremendous change was affected in the whole of national character. Even those people who had been considered as dregs of humanity, were changed as if by magic, into something rich and strange. The sweepers, the barbers and confectioners who had never so much as touched the sword and who for generations had been as grovelling slaves of the so-called higher classes, became, under the stinulaling leadership of Guru Gobind Singh, doughty warriors, who never shrank from fear and who were ready to rush into the jaws of death at the bidding of the Guru.

Mission becomes ineffective, when it fails to respond the time. So Guru Gobind Singh according to the demand of time change the entire values of the attitude and thinking of the people. Guru Gobind Singh announced that the devotion and prayer of God is useless if one deserve to face the enemy.

Heroic poetry attributed to the *Chandi* (goddess of power). It was written to infuse the spirit of vigour and valour. The Lehndi dialect has given *Chandi-di-Var* the grace and strength of perfect narration. This verse is composed for the daily prayer of Sikhs. Guru Gobind Singh has given new names for God.

Akal Ustat: This is also prayer like *Jap Sahib*. This was written to remove the superstitions of the Sikhs. In the words of Prof. Teja Singh, "The keynote of this vast literature is optimism, freedom from superstition and strong faith in the oneness of God and of all humanity."

Bachittar Natak: It is an autobiography written by Guru Gobind Singh. It relates the experiences of some previous births also. About Guru Teg Bahadur's sacrifice, Guru Gobind Singh wrote in his autobiography (*Bachittar Natak*):

"Guru Tegh Bahadur broke his earthly vase
on the head of Aurangzeb
And went to the abode of God
No one has ever done such a unique deed
Like the Self-Sacrifice of Guru Teg Bahadur
(For other people's faith and creed)
When Guru Teg Bahadur was killed
There was great mourning throughout the world
Alas, Alas, rose wailing cries from the earth
While the shouts of Glory, Glory, Glory,
resounded the whole heaven.
Shabadas

Almost all the compositions of Guru Gobind Singh are in Brij Bhasha and Hindwi except the *Chandi-di-Var* and some important *Shabadas*. We find influence of Punjabi on *Chandi-di- Var*. On his Shabadas Guru Gobind Singh used very simple Punjabi, easily understandable. For example, undermentioned Shabada is composed in very sweet and simple Punjabi.

Dasam Granth: Composed by Guru Gobind Singh and written by Bhai Mani Singh, this verse contains 1066 pages. Every page is of 23 lines. Language of his Granth is Hindwi and Brij, script in *Gurmukhi*.

Zafarnama: This is a long letter written to Emperor Aurangzeb by Guru Gobind Singh in Persian. In this letter Guru Gobind Singh wrote "Hadst thou sworn a hundren times on the Quran, I would not have trusted thee in the slightest, ever for a moment. I will not enter thy presence, nor travel on the same road with thee, but if God so will it, I will proceed towards thee."

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This *Zafarnama* shows the courage and confidence of Guru Gobind Singh. Poetic value of *Zafarnama* is considered very significant in Persian language.

Guru Gobind Singh has contributed a lot for the development of literature. Though heavy volumes of literature composed by Guru Gobind Singh and his commander Bhai Nand Lal was drowned in the river at the time of 'battle of Chamkaur'. Estimating Guru Gobind Singh's personality, Dr. H.R. Gupta wrote: "The Great guru was a rare combination of multiple qualities. He was a true *Yogi,* a practical leader of men, a mystic, a saint, a military general and a poet."

His life and teaching shed a lustre on Indian history, glorious example infuses new spirit in us for, he said, "I will make sparrows tear hawks; then alone may be called Gobind Singh." He practised secularism, nursed democratic institutions and stood for peace with honour. He was a fore-runner of Gandhi and Nehru and his teachings have, thus, an all time validity and value for us."

In the words of Payne about Bhagti movement: "In many parts of India their (I.E. those of Kabir and Ramanand) doctrines are still widely known and highly regarded. But both Ramanand and Kabir were too much imbued with the spirit of asceticism to be the founders of a popular religion. But the seed which Nanak sowed produced a richer harvest than theirs (i.e. other Bhagti Reformers) not because he expounded a noble philosophy or preached a purest morality but because he adopted his teachings to the needs of human life, because he realized what they had failed to realize, that a religion, if it is to be living force, must be a practised religion, one that touches mankind, not how to escape from the world but how it is to be met and overcome."

Dr. Gokul Chand Narang gives his own views regarding Bhagti movement of this age: "Most of the reform movements that preceded Nanak were fearfully sectarian and in many cases only served to make confusion more confounded. Ramanand e.g., whose movement gave a powerful stimulus to Hindu revival in Benaras, could not shake off its theory of incarnation and instead of preaching, like Nanak, the worship of one God, who is never born and never dies he simply added to the number of existing sects by confirming homage to Rama."

Bhagti poets of this period can be divided into two groups: First group is that which belongs to Gurmat philosophy. They are:

1. Bhai Gurdas
2. Baba Sunder
3. Satta and Balwand.

Other group of Bhagti poets:

1. Kahna
2. Chhajju
3. Piloo
4. Hirdey Ram
5. Vali Ram etc.

The Bhagti poets who believed in Gurmat philosophy like Bhai Gurdas and others. "They (i.e. Bhagti Reformers) had proclaimed the unity of God and the equality of men in the sight of God. They had condemned caste and protested against the authority of the Brahman priesthood. They had taught as the great Luther himself taught that purity of life is of greater worth than the observance of ceremonial, and that of the sinful desires of the less are only to be overcome by prayer and contemplation."

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—See under Swamical, Sri Narayana Guru

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Guru Gopinath (1908 —)

Guru Gopinath, born in central Kerala in 1908, was an eminent Kathakali dancer of Kerala.

Guru Gopinath was born in a family of professional artists in 1908 in central Kerala. His father was Sankara Pillai and mother Madhavi Amma. During his childhood, he had some school education, but the boy's inclinations were towards dance and drama. The famous Kathakali artist Guru Kunju Kurup was Gopinath's paternal uncle and another paternal uncle Nanu Kurup was in those days a leader of a professional Kathakali ensemble. Gopinath sometimes used to accompany Nanu Kurup and his ensemble even when he was a small boy.

At the age of ten, Nanu Kurup took Gopinath for a performance at a place called Thottapalli in central Kerala. There, the boy was given a very minor role in the dance drama. This was the beginning of his career and Gopinath mentions this episode as a milestone in his autobiography. While Gopinath was a student in the sixth standard of the school he told his parents that he would discontinue school studies and would start training as a Kahtakali artist.

The boy's father was opposed to the idea because in those days Kathakali was a declining art due to the impact of Western culture and the popular mania was to have accademic education to get a University degree, so that a young man could enter public service. Inspite of stiff opposition from his father Gopinath was adamant and started Kathakali training under a teacher named Champakulam Paramu Pillai. Classes were conducted in front of Gopinath's family house.

Gopinath recollects in his autobiography that his weakness as a student was his lack of memory power. But the boy very soon overcame this weakness by constant and tireless exercise. His first lesson was from the story "Rukminisvayamavara", an episode from Bhagavata. The boy was barely thirteen years old when he got an opportunity to be included in a cast which presented a performance in the aristocratic house of Sardar K.M. Panikkar, Famous historian and formerly ambassador in France. What he did was a minor role but it was impressive. Poet Vallathol was one among the audience and he congratulated the young actor.

The twenties of this century witnessed the great national renaissance in Kerala during the freedom struggle of India. This gave new life to traditional arts like Kathakali. In 1927, Poet Vallathol organised a society to start the college of performing arts which later became the famour Kerala Kalamandalam. Vallathol organised a series of Kathakali performances to raise money for the college. Gopinath danced in at least two of these shows. By now Gopinath had already caught the eye of art lovers and an English lady named Mrs. Stanharding engaged the boy for a few shows which were photographed by the lady.

At the age of nineteen, Gopinath became a devotee in the temple of Mookambika in South Karnataka, abode of the pet Goddess of artists and writers of South India. He narrates how he had some kind of super-natural experiences during his first visit to the temple. Ever since then an annual worship in this temple had become a way of life with Gopinath. Coming back from the first visit to Mookambika temple, he got down at Ambalapuram where Kerala Kalamandalam had started functioning.

Very soon, he became a student of this institution and started training under two great teachers Kunju Kurup and Kavalapara Narayan Nair. In October 1931, Ragini Devi and G. Venkatachalam came to Kalamandalam. Ragini was an American lady who settled down in India assuming an Indian name while Venkatachalam was a good art critic. Ragini became interested in Gopinath and took him as a colleague in her ensemble which had Bombay as its headquarters. Ragini was presenting not full length Kathakali dance-dramas, but pieces from all classical dances and dance-dramas,

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including Kathakali. Gopinath assisted her in editing Kathakali pieces. The Company was called "Ragini Devi, Gopinath and Party". On 12 December, 1931, the dances, were presented in Bombay Opera House. It was a great success and received much publicity. *Bombay Chronicle*, an eminent English newspaper of those days, carried a full-page article on the art of Kathakali and Gopinath.

The Company presented shows in several parts of Maharashtra, Gujarat, Uttar Pradesh, Bihar, Bengal and later in several cities of South India. After a long successful tour Ragini, her daughter, Indrani later Indrani Rehman stayed in Kerala Kalamandalam for about three months. Ragini and Gopinath utilised this occasion to learn a bit of Mohiniyattam. At the time they were taking lessons in Mohiniyattam under a teacher named Mankara Kalyani Amma, a girl named Thankamani was also a student in the same class. Gopinath fell in love with the girl and later married her.

They became partners in a dancing company named "Gopinath Thankmani and party". This was after Gopinath terminated his connection with Ragini. Earlier, while he still continued in Ragini's ensemble they got an opportunity to present a dance programme in Santiniketan which was witnessed by no less a person than Poet Rabindranath Tagore. The poet made a short speech after the performance in which he said that Kathakali dance roused the memories of the great Indian heritage.

Tagore paid a tribute to Gopinath. Very soon after this Gopinath left the ensemble of Ragini Devi. He tried to organise a new ensemble in Kerala Kalamandalam, but this was shortlived. Later the Company called "Gopinath Thankamani and Party" was formed and the dances presented by this Company became a great success. A couple of performances in Trivandrum attracted the attention of the erstwhile Maharaja of Travancore who invited Gopinath to open a dance school in the city. Gopinath was given the title of "Palace-dancer" and was appointed head of the royal dance school. A number of girls joined the school and became disciples of Gopinath, among whom at least two later rose up to great heights as film stars and these were none else than Lalitha and Padmini.

In the last week of December 1938, Gopinath and Thankamani presented a dance performance in Madras under the auspices of the prestigious Fine Arts Society. Great musicians like Ramanuja Iyengar, Musiri, Chembai and Subhalakshmi were among the audience. Since, it was a roaring success it was presented next day also. At about this time Gopinath and his wife had a brief debut in the movies. They acted to the film "Prahlada". The attempt created difficulties for Gopinath and therefore, he rejected an attractive offer for another film.

The dance school in Trivandrum expanded and attracted even students from abroad among whom was the famous Sri Lanka dancer Chithralekha. She was given training in Kathakali and Mohiniyattam and when she went home, Gopinath was invited to present a series of performances in Sri Lanka which he did. Gopinath left the dance school of Trivandrum because of some difference and started his own school in Madras. This also was wound up later and he permanently settled down in Trivandrum where he organised another school which still continues.

Gopinath has been member of Sangeet Natak Akademi and the governing council of Kerala Kalamandalam. He was recipient of several awards. This writer had the honour and opportunity to work with Gopinath in Kerala Kalamandalam and found him to be a perfect gentleman in personal life, honesty being his greatest virtue. Gopinath is a teetotaller and loving friend, having a handsome and charming personality.

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Gurumukh Singh Laliton (Baba) (1888 —)

Baba Gurumukh Singh, born at Laliton Khurd in the Ludhiana district in 1888, was a great revolutionary freedom fighter who accepted a life of sacrifice and suffering for the sake of his country.

Baba Gurumukh Singh Laliton was born in 1888 in the village of Laliton Khurd in the Ludhiana district of the Punjab. He belongs to the sturdy peasant stock of the Jat-Sikh community (Grewal). His father, Sardar Hoshnak Singh, was a Jawan in the Army. His mother's name was Prem Kaur.

Gurumukh Singh had his early schooling in a Mission High School at Ludhiana and appeared in the Matriculation examination in 1913 but failed. Being adventurous by disposition he joined the band of prospective migrants who travelled by the famous ship 'Komagata Maru' chartered by Baba Gurdit Singh. Since, these Punjabi Sikhs were not allowed to land in Canada, the 'Komagata Maru' returned to Calcutta where they refused to land, offered resistance and were forced to return to their homes. Gurumukh Singh was interned in his village but he absconded, went underground and worked very actively as a member of the Ghadar Party.

Gurumukh Singh came under the influence of the Indian revolutionaries who had set up the Ghadar Party in America and had been actively working for destroying the British rule in India by violent means. While at school he read the biographies of Garibaldi and Mazzini and his strong patriotic impulse came alive under the influence of the Ghadar Movement. Gurumukh Singh was actively engaged in the manufacture of bombs and explosives and was in course of time arrested and tried in the First Lahore Conspiracy Case. He was charged with waging war against the Kind and was sentenced to transportation for life and confiscation of property. He was sent to the Andamans where he was confined for about eight years, during which period too he organised the political prisoners and instigated them to revolt. Gurumukh Singh was brought back to India to be lodged in an Indian jail, but he jumped out of the running train and absconded once again in 1923. In course of time he reached the Punjab and worked for the party in the guise of a Sadhu.

Later he went to Afghanistan along with Baba Prithvi Singh Azad and Udham Singh. He came to Punjab several times from Afghanistan at the risk of his life and was all the time in touch with the Indian revolutionaries at home. In 1928, he managed to reach the United States but was suspected and returned to Kabul. Later he went to the Soviet Union and became a Communist. On his return he was arrested in Kabul and kept in jail for 13 months. When he was released he slipped away to Russia once again.

In August 1935, he changed his name and came to India and started a paper called the *Lal Jhanda*. As ill luck would have it, he was arrested again in 1936, and the Annual Report of the Punjab Police of that year regarded his arrest as a great achievement. Gurumukh Singh was now interned in the Lahore Fort and was again transported to the Andamans where he started his historic hunger strike, as a result of which Indian prisoners were never sent to the Andamans again. He was finally released in 1946 and he continued to work with the Communist Party.

Gurumukh Singh was a silent worker who mostly remained in jail or worked underground. He was, however, a man of strong convictions who accepted a life of sacrifice and suffering for the sake of his country. He dedicated himself early to the cause of India's independence and staked his life on it time and again. He was in touch with the famous Indian revolutionaries like Rash Behari Bose and Vishnu Ganesh Pingle and served as a liaison-man between the members of the party in India and abroad. He showed remarkable resourcefulness, changed his identity, travelled incognito and stayed underground successfully for several years.

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Although not highly educated, Baba Gurumukh Singh has enlightened views on most matters. A liberal Sikh by faith, he is highly secular in his outlook. A confirmed bachelor, Baba Gurumukh Singh is a great believer in the equal rights and status of women. He is also an advocate of social and economic justice and would work for a society which is completely egalitarian.

Gurumukh Singh is now an old man living the modest life of a Punjabi peasant. His eyes, however, still glow with the spirit of freedom for which he fought so well. The story of India's struggle for freedom is full of romantic adventures, and among the myriad revolutionaries who played their part were many a silent and dedicated worker like old Gurumukh Singh.

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Gurung, Birbikram (1927 —)

Birbikram Gurung, born in 1927, is a renowned Nepali dramatic artist and a front ranking Indian Nepali short story writer.

Birbikram Gurung, son of a renowned Nepali dramatic artist of the twenties and early thirties, is acknowledgedly a front ranking Indian Nepali short story writer. His first collection *Amar kisan* (Undying moments), which was rather belatedly published in 1961, contained twelve short stories of which seven are definitely first rate. His success lies in capturing with an unflattering instinct the undying moments in the life and experiences of men and women. Not overtly concerned with moral of social problems, he is all alive to the significant substantiality of experience as sensed or felt in the given mood or atmosphere.

Many young men fall in love with married women, and sooner or later they come to the parting of the ways. Unforgettable for the young man, however, remain the memorable moments of self-forgetful happiness. The reader is soaked up with the impress of the feeling of the moment. In another of his stories, the way the clerk leaves the office on hearing of the dearth of his son, simply caring for nothing and nobody, verily resembles the motioning out of a hurricane. The readers feel the earth shaking with commotion.

In yet another of his stories an old and about-to-retire clerk, expecting an extension of his service and a young temporary hand looking forward to his permanent absorption in the staff suffer in silence but so share an agonized feeling of uneasy guilt subsisting between the two. The feeling of living intensely, is rendered with tenderness, humour and pathos. Atriumphant achivement of quite another starand is his story Eklo (The lone and lonely). A boy, a destitute who lives by picking up pieces of dropped charcoals, feels all lonely one night he is spending in an empty godown, where until a few days ago lived some coolies who showed some affection for him.

A sense of debilitating loneliness engulfs the entire atmosphere as we find evoked in some of the canvases of his stories. *Katha sangam* (Meeting of stories), published in 1981, carries six of his short stories. He has also edited a collection of short stories, *Teen teeya teen* (1969).

Birbikram Gurung's contribution has been also noteworthy in the field of modern Nepali drama, his three plays being *Jwarbhata* (1957), *Jiwan paridarshan* (1959) and *Urvashi* (1982). The first one tended to be psychological, the second philosophical and the last one was a much successful dance-drama.

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Gwala (1802 — 1877)

Gawala, born at Vrindavan in 1802, was an eminent poet and Acharya of Hindi literature.

Gawala was born in a family of Brahmabhatt Shri Sevaram Rai Kavi of Vrindavan. He got his early education in the Pathasala of Dayanidhi in Vrindavan. Since his father died rather early, he left Vrindavan for Varanasi and had his higher education there. Later on, he was formally initiated into poetry and poetics by Shri Khushal Rai Kavi of Breilly, U.P. At an early age of sixteen or seventeen years, he adopted poetic career for his livelihood and set out to different princely states of north and north-eastern India in search of patronage.

In 1822, he became the court-poet of Nabha state (in Punjab) and completed his first book on poetics, namely *Rasikanand*. During 1826 to 1836, he enjoyed the royal patronage of Shri Desa Singh and his son Shri Lahana Singh of Amritsar. From 1836 to 1844, he was in the court of Maharaja Ranjit Singh and his sons Kharag Singh and Sher Singh in Lahore and wrote a number of poetic works such as *Vijaya-vinoda, Rasa-rang* and *Sahityanand*.

Due to political upheaval in Lahore in 1844, he left for other princely states of Punjab and Rajasthan. The ruler of Mandi state gifted him a village and a house. He, later on, in 1847 came back to Nabha and lived under the patronage of Maharaja Shri Bharpur Singh for some time. In 1860, he wrote a book in praise of ten Sikh Gurus, named *Guru-Pachasa*, for Maharaja Bharpur Singh and also translated an Urdu masnavi, namely 'Ishka-lahara-dariyab' of Mir Hasan into Brajbhasa. In 1862, he wrote another book entitled *Drigshatak*.

About 1864, he come to mathura with a view to settle there and constructed a Haweli near Bengali Ghat. He was then invited to Rampur by the Nawab and was accorded royal patronage. He spent the last years of his life in Rampur.

There is a lot of controversy with regard to the number and names of his poetic works. According to some scholars, he wrote about sixty to seventy books. But according to Pauchri, who has researched on Gwala extensively, there are in all thirty-one poetic works, which he wrote at different times on different themes. The major amongst them can be mentioned as under historical narratives expressive of heroic sentiment: *Hamira Hath* (1826); *vijaya vinoda* (1844).

Works on poetics, rhetorics and metres: *Rasikananda* (1822); *Kavi-darpana* (1834), *Rasa-rang* (1847); and *Sahityanand*, (1848), a very important and well-known work discovered recently, deals with practically all the aspects of poetics and rhetorics in great details; and *Prastar-prakash*.

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Gyanadeva, Saint (1271 — 1297)

Gyandeva, born near Banaras in 1271, was an eminent saint who preached the message and meaning of this immortal work embodying the essence of the Hindu faith.

It is said that once when the pious Vithalpant was visiting a friend, the latter had a dream to the effect that a marriage between the guest and his own daughter Rakhumabai would bring forth saintly children. Vithalpant apparently had a very similar dream, and so consented to the prophetic marriage. However, even after some years after the wedding, the wife bore no children, and Vithalpant left his home and wife in Alankapur for the holy city of Varanasi. But Rakhumabai succeeded in persuading her ascetic husband to return home. This shocked the orthodox Brahmins, as one who renounces the world, is not supposed to come back on it.

Vithalpant was excommunicated, but the couple began to have children. Gyanadeva was the second of four children, including a girl, that were thus born. The poor man suffered in his ostracized state. The children must have felt the stress also. The oldest one, called *Nvrittinath*, ran away from home in search of God when he was barely eight years old. The second one followed and joined his older brother in the forest who is said to have initiated him into spiritual truths. Gyanadeva was for ever grateful for this. He not only regarded his brother as his guru, but preached that the greatest path to God is by unswerving devotion to one's guru.

According to another version, Vithalpant and his family left town as a result of the persecution. On the way in the wilderness they were attacked by a tiger. The oldest son escaped to a hermitage where the sages initiated him into spiritual knowledge in a very short time. Thus elevated, the young man returned to his family and shared with them his awakened insights. When all the children became thus enlightened the parents drowned themselves in a holy river.

Gyanadeva was imbued in the thoughts and slokas of *the Bhagavad Gita*. He preached the message and meaning of this immortal work embodying the essence of the Hindu faith. His preachings have been collected in a book called Gyaneswari which he is reported to have completed at the age of fourteen. Gyanadeva insisted much on austerities and celibacy, and declared in his commentaries on the Gita that the path of action was fundamental for spiritual growth, that all action must have self-realization as the goal.

Gyanadeva also emphasized the importance of *bhakti*. i.e. pure devotion. He defined *bhakti* as "that in which one thinks of nothing except of God; refuses to hear anything except His name; serves none but God and contemplates on nothing except God." Even the inferiority resulting from non-humanhood, caste or sex could be overcome by *bhakti*. He says, "Just as the impress of the king's order makes a piece of paper go as silver, so also a beast, a woman or a Sudra,...whosoever performs *Bhakti*, gets emancipated and reaches God."

Another major work, known as *Amritanubhava,* or Experience of the Elixir, is also attributed to Gyanadeva. The goal of this work is stated to be "the extension and diffusion of the knowledge of God, which he had himself gained through the unlimited magnanimity of his spiritual teacher, to all the people in the world." Some of the basic thoughts of the Upanishads are to be found here. Here again he expresses him mystic delights on singing the Lord's name. He also discusses the nature of gross ignorance of Brahman and the characteristics of spiritual knowledge. There are also elements of autobiographical anecdotes in the work, although it may be hard to believe some of the incidents and persons mentioned in it. For example, there is reference to a 700 year old man who wrote devotional songs about Gyanadeva's family.

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Haba Khatoon (1550 — ?)

Haba Khatoon, born in Chandahar in 1550, was the renowned poetess of Kashmir and the queen of Yusuf Shah Chak.

Haba Khatoon, the renowned poetess of Kashmir, was the queen of Yusuf Shah Chak. She was born in the village Chandahar, near Pampore, in Kashmir, around 1550. Her maiden name was Zoon (lit. the moon). Her father Abdi Rathar, a well-to-do farmer, had his daughter instructed in Persian and Arabic. She was endowed with a mellifluous voice and a rare faculty for singing.

Destiny yoked her in marriage to a fellow villager Aziz Lone who lacked appreciation for her accomplishments. The marriage failed and Zoon suffered unrequited love, searing gossip, harsh domestic chore and cruelty from Aziz's mother. Zoon sought relief in song trying to arouse his interest in her love, in her fidelity to him and her attractive youth. Finding no response, she voiced her sorrow and distress and even appealed to her parental clan to succour her.

Her charms, however, attracted the attention of the heir-apparent of the kingdom, Yusuf Shah Chak. He pleaded with her to accept his love and soon after she entered his palace. Now a princess, Haba Khatoon had all means at her disposal to fulfil the urges of her unique personality. The prince who ascended the throne in a few years was deeply attached to her and had her instructed in Persian classical music till she attained proficiency in the art. She was recognised as an authority in one Persian raag, 'Muqaami araaq' and she set to music one of her songs 'Gindiney draayes' in this very 'musqaam'.

Yusuf Shah could not provide a stable government and spent much time either fighting rebels or in the Mughal court. She wrote many lyrics expressing her sorrow over such a development. Finally, despite bitter resistance put up by the Kashmiris, Akbar annexed the Valley in 1586.

People suffered distress and humiliation to which Haba was a witness. With her husband away and her intrepid step-son Yaqub rallying the dissidents inside, the dreams of Haba Khatoon crashed for the last time and she continued to warble her sad songs to the end of her days.

Haba did not leave any written record of her songs which have come down to us orally during the four centuries since her death. The simplicity of her diction and the pathos of her songs so bewitched her admirers that they not only recited her verses but also sang them in folk and classical style to the accompaniment of musical instruments. Unlike other poets she set her face against the tradition of mysticism and expressed her emotional experience, sincere and passionate, pathetic and humane, in her lyrics without mystic symbolism. She is the

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founder of the lyric of romantic love in Kashmiri poetry. The outcry of her heart with the pangs of unfulfilled love invested in romance, candour and sorrow lifts her verses,simple almost as folk-songs, to a height attained by few masters of the craft. Though she enjoyed the status of a king's consort for many years and attained the fulfilment of love, there is, however, not a single verse of her to proclaim the state of her emotional ecstasy.

The theme of her songs is love. The basic strain of unfulfilled love vibrates with different overtones and tempers in such simple and spontaneous lyrics as 'Neri yaar chandoan chumai baali tamana', 'Aki lai yehamna', 'Tse keho vaati myani marnai' 'Wolo myani poshe madano', 'Chara kar myon malinyo ho', 'Tsa kamyu soni muani bram dith nyunakh'.... In 'Gindaney draayes' composed in the Persian scale muqaami arraq, she, as it were, summed up her experience of life. It is full of pathos and close to the mystic temper of her age.

Her contribution to Kashmiri language is profound. Persian had become the court language in the valley long before her advent. She was acquainted fairly well with Persian even before she entered the palace and she could have cultivated it to the exclusion of Kashmiri, like many others.

But she consciously patronised her mother-tongue and through its means she released her emotional stress. She was deeply imbued with nature, a companion to the musk rose, basil, dandelion, birds, uplands and steams.

While setting the tradition of the romantic lyric in a significant manner, an against 'vaakhs' and 'shrukhs', she heralded an era of melodious vese and nursed Kashmiri diction. Many of her coinages, still fresh and lively, are used to this day, and all great poets who succeeded her have paid tribute to her clearly and unmistakably.

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Habib Ullah Khan (Sardar) (1890 — 1940)

Habib Ullah Khan, born in Lahore in 1890, played a significant role in the politics of the Punjab during the first half of the 20th century.

Sardar Habib Ullah Khan was a very close associate of Sir Fazl-i-Hussain, the founder of the Unionist Party which remained in power in the Punjab from 1921 to 1946. He was one of the architects of the Zemindar Party, the main object of which was to support the Unionist Party in the Legislature and work for the rural uplift.

Habib Ullah Khan was born in 1890. He belonged to a Muslim Zemindar family of Lahore district and he received his early education in Lahore. He was trained in the traditions of liberal education. Though religion played a significant part in his education yet it could not make him fanatic and narrow-minded. He developed a liberal outlook and progressive views. He advocated widow-marriage and equal rights for women, specially in franchise.

In his early career Habib Ullah was nominated a member of the Municipal Committee of Lahore and Vice-Chairman of the District Board of Lahore. Since, he showed great inclination for peasants' welfare, there was a marked improvement in the working of the District Board on account of his active interest and

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ability. He was a member of the Punjab Legislative Council from 1927 to 1936 and Deputy President for some time.

The main work of the life of Habib Ullah Khan was the organisation of the Zemindar Party, of which he was the President for some years. It was his far-sightedness which made him realise that no communal organisation could work successfully in the Punjab where Muslims and non-Muslims were almost equally divided.

Consequently the party had to be organised with an economic programme in which people belonging to different communities could join and take and active interest. Habib Ullah and his associates organised the Zemindar Party dedicated to the uplift of the agriculturist classes whether Hindu, Muslim or Sikh.

Since, the agriculturist classes belonging to different communities were predominant in the Punjab, the party became very popular. The success of the party depended on the mutual co-operation of all communities. Therefore one of the objectives of the party was to promote communal harmony.

Sardar Habib Ullah dedicated his entire life to the welfare of the peasants of the Punjab. He said in the Punjab Legislative Council in 1933, "I would rather reserve my resources for the agriculturists' uplift of my province because I am positively convinced that our salvation lies in the betterment of the agriculturists' conditions...On account of protection and revenue tariffs manufactures have gained but agriculturists have lost. It was the old conflict between the urban industrial and rural classes in which the former was going upward. Agricultural protectionism should be the economic watchworld in the federal India of future in order that India can emerge successfully from the pressure of depression and enter hopefully upon a period of continued prosperity and progress."

Besides this, he advocated that cottage industry should be encouraged in the village so that peasants mights supplement their income during their leisure. He also wanted that dairy-farming, sheep-farming and poultry-farming should be developed in the rural areas.

Habib Ullah Khan was a staunch nationalist. He was of the view, "Such portions in the history books should be expunged which promote communal hatred against any community whether Hindu, Muslim or Sikh." He was, however, against the method of agitation for achieving independence of the country. He believed in constitutional methods.

He strove very hard for bringing communal harmony between the two major communities, Hindus and Muslims. He said in the Punjab Legislative Council in 1931: "We are face to face with a political upheaval, perhaps it is necessary. But we must not lose sight of the fact that the Round Table Conference is in progress in London and up to this time it has not been possible to find any satisfactory solution of the communal question."

But soon after, he was disappointed by the joint Parliamentary Committee's Report. He said in the Punjab Legislative Council, "It is not convincing in any respect. It does not fulfill the Indian aspirations...which have been cruelly and mercilessly trampled...It is goal-less and soul-less. It is goal-less because no promise was held out that the scheme would be revised according to the changed circumstances. It is soul-less because the voice of conscience has been ignored."

On account of the Khilafat, Gurdwara Reform and Non-Cooperation Movements during the twenties an anti-British outlook developed in the Punjab. Consequently Sardar Habib Ullah, who fought the election in 1937 on the Unionist Party's ticket, was defeated by a Congress candidate, Mian Iftikhar-ud-Din. His old companion Sir Fazl-i-Hussain had died in 1936. So, he retired from politics after 1937. He died three years later. He is known in the Punjab as a pillar of the Unionist Party with its programme of rural uplift.

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Habibur Rahman Ludhianvi (Maulana) (1892 — 1956)

Habibur Rahman, born at Ludhiana in 1892, was an eminent socialist and nationalist Muslim leader of Punjab.

Maulana Habibur Rahman was born at Ludhiana (Punjab) on 3 July 1892. He was the son of Maulana Muhammad Zakaria. He belonged to a distinguished family whose members had taken an active part against the British in 1857.

His early education was conducted in the traditional Islamic style, in a *Madrasah* at Ludhiana. Completing his early instructions, he went for further studies to Jullundur and Amritsar and finally to Deoband (1914). He married (1903) Bibi Sharfat, the daughter of a theologian, Abdul Aziz of Ludhiana.

He founded the Ahrar Party in 1929 and popularised it in the North-Western Frontier, the Punjab, U.P., Bihar and Bengal. He organised the Civil Disobedience Movement in Kashmir, Kapurthala, Bahawalpur and Qadian. The Ahrar Party was one of the strongest nationalist Muslim organisations in India. It worked in close co-operation with the Indian National Congress and Habibur Rahman participated in every Congress movement. He spent ten and a half years in various British jails in connection with the Indian Independence Movement. He died on 3 September 1956.

Habibur Rahman's activities in the nationalist movement brought him into close relationship with Maulana Azad, Jawaharlal Nehru, Rajendra Prasad, Hussain Ahmad Madani, Mufti Kifayatullah, Ataullah Shah Bokhari and Maulana Hifzur Rahman.

The Maulana led the life of an orthodox Muslim, being influenced deeply by Islamic theological works. Still, he was not a narrow minded bigot. He was in favour of changes in society on healthier lines, even if it be socialism, which were to bring relief to the masses.

He was not in favour of an Islamic form of government in India. He considered that in a democratic set-up in India there could not be any subjugation of the Muslims. In his opinion, India neither belonged to the Hindus nor to the Muslims but to those who fought for her liberation.

He believed that the cry of Islam in danger was baseless. It was purposely raised to mislead the Muslim Masses (U.P. Ahrar Political Conference, Meerut, 1 June 1939). An advocator of complete independence and having faith in the unity of India, he was deadly opposed to the idea of partition. The idea of Pakistan without exchange of population actually meant a Muslim minority again in India. Islam in his conception could not be protected by any community but by one's own strength and sacrifice. He said, "I could not be protected by Pakistan".

He was disgusted with the unprincipled and unfair methods followed by Congressmen in the Punjab before and after the elections of 1937. For him it was not possible, as a self-respecting person, to remain quiet and tolerate such malpractices, which drove many patriotic souls out of the orbit of the Congress he was bitter about the way in which the Congress ignored nationalist Muslims and placated those who had been communally-minded and had opposed the nationalist movement.

Habibur Rahman was very critical of Gandhi over his act of throwing the Nehru Report into the Ravi to placate the Sikhs and for attending the Round Table Conference without preparing the ground for Hindu-Muslim unity. He thought that the success of the Congress in

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1936 polls had made certain Congress leaders swollen-headed. They adopted a posture of contempt towards others.

Habibur Rhman was of opinion that despite grave errors committed by communal-minded Hindu, Muslims should not leave the Congress, so that nobody could blame them for not taking part in the struggle for freedom. He regarded that higher priority should be given to the economic needs of both the Hindus and the Muslims. He was a staunch believer in socialism, which he considered would eradicate many ills of the Indian society.

In 1924, he had helped the establishment of a nationalist Urdu weekly at Ludhiana, the *Anaes*, and contributed numerous political articles. The paper had to close down after a brief period because of its strong anti-British tone. In him one finds a glittering example of a devout Muslim turned socialist and yet remaining an ardent nationalist.

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Hadait-Ullah (19th Century A.D.)

Hadait-Ullah, born in Lahore in the middle of the 19th century, was a famous sufi of Pakistan.

Hadait-Ullah was born in Lahore some time in the middle of the nineteenth century and died there in the twenties of the twentieth century. He was and is still believed to be a Sufi. Whoever, he may have been, his poetry is tinged with Sufi beliefs, but there is nothing new in it except the words and phrases. All else is the property of his predecessors.

He wrote a number of a *sinarfis* and a *bara-mah.* Below is a 'month' from his famous Bara-mah :

Magh mahine mahi bajho jo kujh
mai sang biti je
Shala dushman nal na hove,
jehi bichore kiti je
Kohlu vang jan tatti di
pirh ishk ne liti je
Jannan oho gall hidayat,
zahar ishk jin piti je.

In the month of *Magh* without the beloved what has happened to me? God grant it may not happen even to an enemy, what separation has done to me. As in the oil-press the life of this hot one has been pressed and taken by love. They alone know this state, Hadait, who have drunk the poison of love.

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Hadap, Vitthal Waman (1899 — 1960)

Vitthal Waman Hadap, born in 1899, was an eminent Marathi novelist.

Vitthal Waman Hadap was a popular novelist of Maharashtra. In the early years of his life he had to face adverse circumstances and he turned to writing to save himself from economic difficulties. Some of his earlier novels, *Vakde paul, Ishkacha pyala, Mastarin kaku and Bahakleli taruni,* especially the last one among them, were charged with excessive eroticism

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and naturally they attracted public attention and criticism. But in a sense they were realistic vignettes of the times.

He found it convenient to change his image and wrote a few novels like *Bhavishyakal* and *Vibhavari* with Gandhian ideals as their theme and a few others like *Annadata Upasi* and *Godarani* with leftist ideas.

His most ambitious efforts were reserved for his historical novels, 8 among them covering 'Shivashahi' (Shivaji era), 20 covering 'Peshwai' (Peshwa era) and 6 'Anglai' (the period of British domination). This vast fictional project, however, dealt more with history than with fiction.

He also translated Gorky's *Mother* and Sholokov's *And Quiet Flows the Don*. He had also written an account of mutiny of 1857. This huge output of about 125 novels, however, did not leave much impact on Marathi fiction, despite its popularity.

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Hafiz Abdur Rahim

—See under Abdur Rahim, Hafiz

Hafiz Jalandhari (1900 — 1983)

Hafiz Jalandhari, born at Jalandhar in 1900, was an eminent Urdu poet and journalist. His contribution to Urdu poetry both in quality and quantity is substantial.

Hafiz Jalandhari, an eminent poet, was born in an orthodox Muslim family of Jalandhar, Punjab. He was hardly seven years old when he started showing signs of his gift for poetry, and even attempted to compose verses. However, everyone in the family including his father, and at his instance, the school teachers also tried to persuade him to stay away from the bug of poetry and apply himself wholeheartedly to his studies. These persuasions often included physical punishments also.

The call of the Muse was, however, so strong that on reaching the age of 12, when he was a student of seventh standard, he left the school and all formal education for good. He turned a vagabond and could no more be further dissuaded to give up his poetic pursuits.

He composed his first ghazal at the age of eleven and later, a revolutionary poem at the instance of Saif-ul-Din Kitchlu, a much honoured nationalist Muslim leader of Punjab. He was hardly 22 years of age when he launched from Jalandhar, *Aijaz*, an Urdu journal under the guidance of his Ustad, Maulana Grami. His long association with Urdu journalism in Lahore included services in *Shabab* (monthly), *Zamindar* (daily) and *Hazar Dastaan* of which he became the Chief Editor.

Hafiz's contribution to Urdu poetry both in quality and quantity is substantial, but he is best known in Pakistan for *Shahnama-e-Islam* and *Tarana-e-Pakistan*. In India, he is remembered for his long poems like 'Raqqasa' and '*Abhi to mein jawan hoon*' which he used to recite with great relish and eloquence. By forties his fame as a poet and performer had spread far and wide. He published a total of seven collections of poetry, the best known of which is *Naghma-zar* (1925).

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Hafiz Muhammad Ibrahim

—See under Ibrahim Muhammad, Hafiz

Hagjer, Joybhadra (1916 — 1973)

Joybhadra Hagjer, born at Cachar in 1916, was an eminent politician, social worker and writer of Assam.

Joybhadra, a son of Late Haisoram Hagjer, a Dimasa Kachari Mouzadar (Revenue Collector) of the North Cachar Hills subdivision of Cachar district of Assam had his early education at Haflong. He graduated with honours in English from the M.C. College, Sylhet in 1938. He served as an Assistant jailor for one year and resigned his job to become the Mouzadar in place of his old father.

He was arrested under the D.I. Rules in 1942, when he opposed impressed labour system for carrying loads at the command of subdivisional authorities. Some months later he was released from jail but lost his Mouzadarship. As he was the first graduate from the N.C. Hills, he was allowed to join the R.I.A.F. in an administrative post in November 1944.

He took his release from the defence force in November 1947. He contested the general election to the Assam legislative Assembly on the ticket of a local party in 1952 and became an Associate Member of the Assam Congress Legislature Party. He was also nominated as a Member of the N.C. Hills District Council formed under the provisions of the 6th Schedule to the Constitution.

He was appointed as a Deputy Minister in the late Shri Bishnuram Medhi's Cabinet in 1956. Although, he was defeated in the 1957 elections to the State Assembly, he was subsequently returned to the legislature and was called upon by B.P. Chaliha to serve in his Ministry as a Minister of State for Education since 1967.

On the late B.P. Chaliha's resignation on grounds of health, his successor, the late Mahendra Mohan Choudhury reconstituted his cabinet upgrading J.B. Hagjer to a cabinet post. He was also a cabinet minister in Shri Sarat Chandra Singh's Congress Ministry which assumed office in early 1972 and held among other portfolios, jails and Excise, till his death in harness during the July Session of the State Assembly at Dispur on 19 July, 1973. It was an irony of fate that the former Assistant jailor collapse inside the Assembly Hall while replying to a starred question on the condition of the Dibrugrah Jail.

Joybhadra Hagjer married Miss Nirupoma Barman of Silchar sub-division. Shrimati Nirupoma Hagjer is a prominent writer in Bengali, Assamese and Dimasa. They have three sons and three daughters who are will-place in life.

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Haider, Qurratul Ain (1926 —)

Qurratul Ain Haider, born at Aligarh in 1926, is an eminent Urdu novelist and journalist.

Miss Qurratul Ain Haider, daughter of Syed Sajjad Haider Yeldrum and Begum Nazar Sajjad Haider was born in 1926 at Aligarh. Her father was famous litterateur and novelist of his times and the mother was also a great scholar and novelist. The family is of an Arab stock and Syed Hasan Tirmizi, one of the ancestors came to India and settled at Nehtoor in the district of Bijnor. The family was known for scholarship, piety and noble traditions. Bibi Umm Maryem, a scholary lady of the same family had translated the Holy Quran into Persian.

The petty estate granted by the Mughals was confiscated by the British Government as Syed Amir Ahmad Ali, the grandfather of Syed

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Sajjad Haider actively participated in the revolutionary activities against the Britishers. By dint of their scholarship, the members of the family held high posts and Sajjad Haider was Registrar of Aligarh Muslim University when Qurratul Ain was born.

Later on, he was transferred to Port Blair and spent some years in the Far East. Qurratul Ain got her early education there and then was sent to Dehradun Convent. Thence, she came to Lucknow and completed her education with an M.A. degree in English Literature from the Lucknow University.

Miss Qurratul Ain Haider is an eminent woman of letters in India these days. She started as a journalist and now has established herself as the most accomplished woman novelist in Urdu. She has had a varied career. She worked as a reporter with the *Daily Telegraphy,* London (1953), Managing editor of *Imprint Magazine,* Bombay (1964—68), Editor of the same magazine (1967-68) and Member of the Editorial staff of the *Illustrated Weekly of India* (1968—1975).

She was Adviser to the Chairman of the Central Board of Film Censor, Government of India, Bombay (1975—76). She worked as Member, Sahitya Akademi (1968—76). From 1972 to 1976, she was a Member of the Advisory Board for Urdu, Central Organisation, A.I.R., New Delhi.

She has been associated with film industry also and has scripted a number of documentary films in English and one feature film in Urdu. She went to Iran to witness the Coronation ceremony of the Shah and the Queen of Iran and wrote graphic accounts of the splendour and gaiety of the incident.

Miss Haider is a widely travelled lady. She has been to England, Western Europe, Soviet Union, Middle East, Japan, South-East Aisa, U.S.A. and Australia. In 1979, she was associated with the School of Letters, University of Iowa, Iowa city. She represented India at the Writers' Conference held in Riga, Latvia and also at Pushkin Festival in Russia in 1974. She has lectured at the Universities of Chicago, Wisconsin, University of California at Berkely, University of eaxas at Austin and University of Arizona at Tuscon.

Later she was a Member of the Executive Committee of the Anjuman Taraqqi Urdu (Hind) Delhi and Member, promotion of Urdu Board, New Delhi. She was Visiting Professor in the Department of Urdu, Jamia Millia Islamia, New Delhi (1979) and now she is a visiting Professor, Department of Urdu, Aligarh Muslim University, Aligarh.

Miss Haider has dedicated her life for art and literature. She is fond of Western music and modern painting. She loves Indian music and painting. She wears sari and carries a big head under her curly bobbed hair. She has not married.

The future reputation of Miss Haider will safely rest on her short stories and novels. *Patjhar ki Awaz*, a collection of short stories won for her Sahitya Akademi award of Rs. 5000 in 1967. Her voluminous novel *Aag ka Darya* won (remendous popularity and is still heatedly discussed in the literary circles of our country.

Her novel analyses the human predicament with the help of a variety of characters along the 2500 year history of India. The technique of the stream of consciousness is well utilized though not always successfully but the scope of the novel has really been widened.

Her novels *Safina-e-Gham-e-Dil, Mere bhi Sanamkhane* and *Chae ke Bagh* also deserve special mention. The novels carry a distinct mark of her personality. She has brought a novelty, a freshness to the art by virtue of her keen observation and imaginative presentation. She takes her characters mostly from the aristocratic establishment and the official world. The girls and boys, there enjoy art, literature and romance. She also painfully presents how this establishment is being shattered under the impact of modernity. She is not concerned with the lower strata-the labourers and

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the farmers etc. The changing values can best be presented through the stream of consciousness and in this technique she is at her best.

Akhir shab ke Hamsafar is a unique combination of fact and fiction. In place of social realism her we get psychological analysis. The terrorist and revolutionary movements of Bengal, Quit India resolution of 1942, the demand for Pakistan and the partition of the country provide a fruitful background.

Kar-e-Jahan Daraz Hai, another voluminous novel serialised in *Ajkal* Urdu monthly (First part published in 1977) is a fictionalised history of her own family with the broad perspective of the history of the Middle East and India. There is social criticism but it mostly concerns the upper strata of the society.

Char Novelette (Dilruba, Sita *haran*, Chae ke Bagh and Agle Janam Mohe Bitia na Kijo) was published in 1981 and it won U.P. Urdu Akademi award of Rs. 3000. Here the presentation of facts is unique. The style has reached perfection. Miss Haider shows a deep and clear knowledge of the woman psyche and presents the same in a language superbly fitted for the purpose. English words are no more frequently used. Language is no more Persianised. As a matter of fact, she has no produced great characters. She present incidents and situations with a quick succession in a prose which is chaste, lucid and vital.

Qurratul Ain Haider has combined in herself the historical sense of Sir Walter Scott with the perceptive skill of virginia Woolf.

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Hairat, Shams-ud-Din Kamili (1890 — 1968)

Shams-ud-Din Kamili Hairat, born in Srinagar in 1890, was an eminent Persian poet and a *pir* (religious guide).

Shams-ud-Din Kamili Hairat, was the son of Mir Muhammad Mukhtar, a Persian poet and a 'pir' (religious guide) by profession. Hairat did not stir from his home town till his death. He had his schooling in the State High School, Srinagar, but could not continue beyond the third standard, as his father, to whom he was passionately attached, died when he was in his fourteenth year.

This compelled him to leave the school and take up his traditional profession of a 'pir' and shoulder the responsibility of his household. But he continued to study Arabic, Persian and Urdu in Maulvi Saif-ud-Din's 'Maktab' which was very near his home, till he acquired a substantial knowledge of these languages. Then he continued to study widely at home in addition to attending to his duties as a religious priest.

He became a disciple of Syed Ghulam-ud-Din Andrabi, a religious and Arabic scholar and after the latter's demise he received spiritual guidance at the feet of Ghulam Ali Trambu, a renowned 'pir'. Later on, Sheikh Abdul Ghani of Bataven village in Kashmir, who had great spiritual attainment to his credit, completed young Hairat's spiritual education. This darvesh-like man also initiated him into Kashmiri 'sufiana' music, of which Hairat became a master.

As was natural, Hairat's father, who had a profound influence on his son, introduced him to the poetry of Rumi, Iqbal and other Persian and Urdu poets at a very tender age, when he could not have properly understood and assimilated their poetry. His real inclinations appeared when, later on, he read Kashmiri poetry of Muhammad Gami, Maqbul Shah Kralvali and

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Rasul Mir. These poets made a profoundly formative influence in shaping his genius. He was also in contact with Jigar Muradabadi, an outstanding poet of Urdu.

No doubt, Hairat's poetical career started at an early age but his significant and only published work is *Rana-va-Zeba* (1927). It is a 'bazmia masnavi' of 2,000 verses in Kashmiri, which, in fact, is translation of a Persian work, *Shamsava-kahkaha,* written by one Mirza Barkhurdar and got printed by Agha Mirza Sheerazi in 1878. Hairat's masnavi is the flowery and over-decorated story of a young prince Rana and his cousin Zeba.

Hairat has clothed the Persian tale in gorgeous Kashmiri apparel. There are episodes of a vey uncouth verve and the plot is weak. The characters are all wooden and lifeless. But it is the translation of an old Persian tale and one cannot find modern naturalism in it and it would be absured to seek any casual connection in the plot. Nevertheless, the poet does not allow anything to blur exterior outline by which the characters are defined and he also offers us nooks of unexpected freshness.

The theme of love reigns supreme and there are some erotic scenes, which could be the poet's vulnerable spots, but with dexterous use of language he does not allow them to drift into vulgarity or flare up to dazzle. The studyof Arabic and Persian literatures was his food for the soul and their influence permeates through his poetry. His great defect is his verbosity so that fruit is lost in the foliage. There are too many epithets used which hinder the flow of the narrative. Himself a musician, he has used musical words but at places, we feel the jarring screech as we read the *masnavi.*

He also wrote ghazals and poems in Kashmiri, which he broadcast from the Srinagar radio station and read out in poetic symposiums, and Persian poems which he used to recite in the assembly of the men of taste and Persian learning. He also translated the first volume of Rumi's Masnavi in Kashmiri verse. All these are unpublished and are in the possession of his son Abdul Rashid Kamili. Hairat's diary and letters, which reveal his philosophy of life, are also in the custody of his son.

His unpublished Kashmiri ghazals and poems are much better than his masnavi. In these he unmistakably finds his voice and the lyric and ghazal form suits him better. Hairat's short poems possess intensity of passion, exquisite verbal melody and spontaneity of utterance.

His talent was recognized by the Jammu and Kashmir Academy of Art, Culture and Languages, which awarded him the 'Robe of Honour' in 1962.

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Haji Muhammad Mohisin

—See under Mohisin, Haji Muhammad

Hajini, Ghulam Mohi-ud-Din (1917 —)

Ghulam Mohi-ud-din, born at Sonawari in the Baramulla district in 1917, was a leading Kashmiri poet and journalist.

The Parrays of Hajin in tehsil Sonawari of the Baramulla district contributed two distinguished poets to Kashmiri, viz., Wahab Parray (d. 1914) who is remembered as an epic poet and Assad Parray (d. 1920) a mystic poet who harmonises the Hindu and the Sufi straints in his mystic utterances. Ghulam Mohi-ud-din belongs to the same family as a collateral.

He was brought up by his uncle Ghulam

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Rasul as his father Ghulam Nabi, who could read and write Persian, died when he was only three. They belong to a middle-class land-owning family to whose economic and social well-being trade gave a further shot in the arm.

Ghulam Mohi-ud-din had his early education at the village primary school and later joined the high school at Sopore, about 15 kilometres away. Though, he could depend upon the substantial family resources for a decent living in the village, ambition drove him away for university education and he graduated with honours from Sri Pratap College, Srinagar in 1940.

He was bright at studies and took the Master's degree in Arabic, the first degree in Law and a diploma in journalism from Aligarh in 1942. The same year, he joined the J & K Education Department as a Lecturer in Arabic and was, in course of time promoted Reader and then Professor, retiring on superannuation in 1972. Administrative jobs had no attraction for him and he declined them more than once.

Hajini did not live as a sequestered scholar nor even as a member of the complacent rural elite. He thought about socio-political problems, especially of the Muslims, and the movement led by Sheikh Mohammad Abdullah against the autocratic rule of the feudal Maharaja in Jammu and Kashmir appeared to hold the promise of a breakthrough.

He turned a political activist under its influence and was punished with flogging for his 'rebellious' tendencies. But he had no regrets and carried on such activities cautiously and prudently. However, when the Sheikh and other leaders converted the erstwhile Muslim Conference in 1939 into a national organization open to all sections of the people, he felt betrayed and lost faith in the leadership of the Sheikh as a means of regenerating Islamic society in J & K and outside.

Mr. Hajini has ever been forthright to a fault, has never been cowed down by authority and has never made secret of his views. His tongue spluttering wit and sarcasm, and sometimes vitriol, with few inhibitions, is apt to demoralize the butt, even though it be the establishment, irrespective of party labels or clang tint. The authorities are often prejudiced against a person who is less vocal than he. He has on this account suffered incarceration more than once: first under the Security Act in 1948 and again in 1965-66 under the Defence of India Rules.

Endowed with a high sense of self-respect and confidence he declined to seek release on bail or parole and was finally set at large unconditionally. Neither an anarchist nor a traitor, Hanjini Nevertheless holds his views firmly and is ever ready to defend them in any company.

Though, he appears to be blustering and uncompromising, he has a warm heart full of the milk of human kindness which he can shower upon the needy without distinction of caste of community. A strong strain of idealism urges him to fight injustice in whatever form it may appear to him.

Apart from being well-versed in Arabic language and literature. Mr. Hajini made a close study of Islamic history, thought and philosophy. Though his reading habits have led him over wider fields including those of history, literature, science and culture, his faith in the supremacy of the Islamic way of life remains unshaken.

He firmly believes that among the plethora of social systems, from Gandhi's Ramrajya to the capitalism of the west and socialism of the north and the far-east, the Islamic system appears to be preferrable to all others as it offers greater scope for justice. In his opinion the stresses and strains of the present-day society could be speedily harmonised if the Islamic system is helped to evolve on correct lines. His deep-seated confidence in the efficacy of Islamic fundamentalism is tempered with humanity, catholicity and culture.

It is, however, as a man of letters that Mr.

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Hajini has made a mark. He has written in English, Urdu and Kashmiri, but his contemporaries value his contribution to Kashmiri language, literature and culture made by him as a researcher, editor, folklorist, critic, essayist and creative writer.

Mr. Hajini has rendered yoeman's service to Kashmiri as an editor. Taking up this role during his student career *vis-a vis* the college magazine he added respectability to self-expression in Kashmiri which many looked down upon as a vulgar tongue till then. Later, he edited *Gulrez*, a literary monthly, from 1951 to 1953.

He compiled the first anthology of Kashmiri poetry, *kaahir Shairi,* which was published by the Sahitya Akademi. In subsequent years he edited a number of works in poetry, including *Dewan-i-wahab, Kalami Assad Parray, Kuliyati Sidiq Ullah.*

Kashmiri language did not have a comprehensive dictionary in the modern sense and when the J & K academy formulated a project for the purpose, Mr. Hajini took over as a senior editor. All the seven volumes of the Dictionary have been completed by now and this project of great significance brought to satisfactory conclusion.

Hajini tried his hand at play-writing as a student when he presented a few scenes of a play in the *Pratap*, the College magazine. The play was later developed and appeared in instalments in the *Gulrez*. It finally appeared in book form in 1954 under the title *Gress Sund Garha* (A Peasant's Household).

Apart from being a realistic portrait of the rural society, the play sparkles with wit, humour and sarcasm. Though regarded as a closet play, it indicated the potentialities of Kashmiri prose as a medium for the dramatic form. His works include *Koshiri Nasrach Kitab* (a Book of Kashmiri Prose), 1962, a J & K Academy award winner, Maqalaat (Discourses), 1967, which won the Sahitya Akademy award in 1969, and *Luka Ras* (Folk Taste), 1971.

Among the works translated by him is *Musadas* of the well-known Urdu poet Hali of Panipat. The rendering is in Kashmiri verse. He also translated, in an abridged form the *Arabian Nights* from the original Arabic. He has authored, besides many uncompiled articles and discourses in English, Urdu and Kashmiri.

Mr. Hajini is intimately associated with well-known literary and cultural organizations including the World Muslim League. Mecca, the Sahitya Akademi, New Delhi, the J & K Academy of Art, Culture and Languages, Srinagar, etc. He has been honoured with a fellowship by World Muslim League, Mecca and the J & K Academy.

Hajini was married to Mr. Sarah Bano when he was in his early teens. They have four children, three daughters and one son, all settled in life. They live in their ancestral village Hajin, P.O. Hajin, 30 Kilometres to the north of Srinagar. Mr. Hajini devotes himself to reading and writing, farming and horticulture and participation in the activities of literary and cultural organizations. He loves to meet people and to work for social welfare to the extent possible.

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Hajji Uwais, Shaikh (d 1608 A.D.)

Shaikh Hajji Uwais, a descendant of the Pir-i-Kibar, was a sufi of spiritual eminence.

In the sixteenth century Shaikh Hajji Uwais, a descendant of the Pir-i Kibar, rose to considerable spiritual eminence. He was a *hajji*

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and was believed to have obtained guidance from the spirit of the Pir-i Kibar. He died in 1016/1608.

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Hakim, Ajmal Khan

—See under Ajmal Khan (Hakim)

Hakim Habibullah (1847 — 1905)

Hakim Habibullah, born in 1847, was a leading poet and writer of Kashmir.

Hakim Habibullah, also known as *Hakim Abdul Rahim*, was born in a Hakim (Unani doctor) family. He studied in Kashmir and Lahore. There in Lahore he came in close contact with ilitrarypeople of that time and was inspired to write poetry in Persian and Arabic. But this part of his compositions was burnt when his ancestral house was cutted in 1922. In Kashmiri he wrote '*Rekhta*' (mixed Kashmiri and Urdu/Persian poems).

He had a good sense of humour which was reflected in his compositions as well. He wrote *Sylab-nama* (a story of flood in Kashmir in 1904) which became very popular in Kashmir. His poetry, either rektha or any other form, is full of humour. He wrote 'marthy' (Plaintive poems) which are recited and sung by Kashmiri Shias on the occasion of 'Muharram' (the death anniversary of Imam Hassan and Imam Hussain). He was insane for some time during his life but is said to have been composing poems during this period also. He used Habib' as his pen name in his poetry.

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Hala (2nd Century A.D.)

Hala was 17th king of the Satavahan dynasty. He was a good administrator and great patron of art and literature.

Hala Satavahan's *Sattasati*, also known as *Gatha Saptasati* is the chief work of love lyrics in Prakrit, the language of the Indian people in the early A.D. centuries. The book which literally means '700 stanzas' is a rich source of information about the private life of people of India, especially of the pleasures they sought or the sorrows they suffered from love.

The life in the rural setting s and in nature, various landscapes and seasons is treated deftly by the author with an intimate touch; their tender and sensuous feelings have been frankly and boldly expressed.

The heart-throbs of females of different stations and age—old and young, friend, daughter, mother, aunt etc. talk about various subjects; the theme, however, invariably turns out to be love whether they talk to young or old, man or woman.

Each of Hala's 700 stanzas is concise and expresses a sentiment whether it is a lament or pleasure from actual life. The expressions sometime come so near the Persian and Urdu love lyrics that if the source be not disclosed, it would be difficult for a reader to distinguish whether he was going through a verse of the *Sati* or reading a *gazal* of a leading Urdu poet, full of imagination and imagery. A few illustrations from Hala will substantiate these observations.

A damsel in love while expressing her feeling of anguish or her longings for the beloved requests the moon to touch her with the same ray-hands with which she had touched her lover's who is tarrying in a distant land. A young woman says: They say my hard headed

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husband is going away early in the morning tomorrow. Second Night! Please extend yourself so that there may never come the dawn.

The beloved husband has returned but the wife does not decorate herself for his reception, since, she does not like to hurt her unfortunate lady-neighbour, whose lover is still on his sojourn.

'O girl, I caution you, if you meet your lover in the dark, the glitter will betray you, since your heartful eyes are sparkling'.

He looks at her deeply into her face, she is sunk in his vision; thus looking at each other in great joy. As if they were all alone in the world.

The angry wife is obliged to smile when her little son with a jerk climbs on the back of her husband who has fallen at her feet. Or a pregnant woman, asked about her health, Just casts glances gently at her lover.

Besides these pictures from life, Hala presents pictures from nature also. Hala's similes are brief, yet they have a lasting effect: 'A miser utilises his wealth to the same extent as a wanderer his own shadow.'

Opinions differ as to whether the Gatha is a work of Hala or a mere compilation by him. Whatever it may be, the work undoubtedly shows the dexterity and skill of the author compiler.

Hala came from the Satavahana dynasty of kings, seventeenth in the list, and belongs probably to the middle of the second century A.D. Various recensions of the *Sati* have appeared but none carries more than 430 verses. Evern these 430 leave a permanent impression about the poet's merits, including his language.

Of the vast mass of Prakrit literature that has been lost to posterity, the *Gatha* is a fine and brilliant sample. A stanza from another Prakrit poet is given below to show that poetic feelings similar to Hala's were relevant even to later times:

Friend! bring me my beloved,
Though he has offended me;
For one has to do with fire,
Even though it has burnt one's hourse.

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Halakatti, P. G. (1880 — 1954)

P.G. Halakatti, born at Dharwad in 1880, was an eminent scholar and translator. He translated a good many *vachanas* of *Basaveshvara* into English and publish them.

P.G. Halakatti, appropriately, well-known as '*Vachanapitamaha*' throughout Karnataka, was born as a child of the Halakatti family of Virashaiva faith in Dharwad, a cultural centre of North Karnataka and a part of the Bombay Presidency during British rule.

The only son of his parents, Phakirappa lost his mother when he was just three years old. His upbringing fell to the lot of his father and grandmother. He was a bright and diligent student throughout his educational career. He studied in the Basel Mission High School at Dharwad (1890—96). The Principal of the school was no less a person than F. Kittel, the famous compiler of the *Kannada-English Dictionary* and a great Kannada scholar. He presented a copy of the lexicon to the successful candidate and this prized possession and association with that great scholar must have kindled in him a passionate love for Kannada.

His one consuming passion of life was to collect and publish manuscripts containing *vachanas* (sayings) and other classics written by Basaveshvara and other Shivasharanas. Even as a student he had come to know of manuscripts lying in a neglected state of decay. When he was practising law at Bijapur, he travelled all over the rural parts and collected hundreds of manuscripts.

By 1920, he had collected nearly 1,000

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of them. Prior to his efforts in bringing to light the unknown vachanakaras only 50 of them were known to scholars; about 200 more of them were discovered by Halakatti. He also arranged an exhibition of the collection of manuscripts, a novel function in those days, and gave a lecture about them in the Lingayat Conference (1921).

He was the first to translate a good many vachanas of Basaveshvara into English and publish them. He started his own Hitachintaka Press (1925) and started the quarterly journal *Shivanubhava* (1926) in which he commenced publications of the vachanas of Basava, Allama, Mahadeviyakka and a host of other Shaiva devotees. He was also the editor of the weekly, *Navakarnataka*. Poet Harihara's (12th century) 'ragale' (a type of heroic couplet) compositions also came to light for the first time through *Shivanubhava*, which soon became one of the leading learned journals of Karnataka.

In the first 30 years of its publication nearly 80 books were published in it. All this involved application of the principles of textual criticism, an unknown discipline in those days. By his pioneering scholarly pursuits in the face of odds, especially his compilation of the vachanas of Shivasharanas in 4 volumes entitled *Vachanashastrasara* (Quintessence of vachana lore), he laid firm foundation for future studies in Virashaiva literature.

The highest honour that the world of Kannada letters could confer on any man of letters was to elect him as the President of the Annual Literary conference being held by the Kannada Sahitya Parishat. Halakatti was chosen the president of the Literary Conference held at Bellary (1926). He was awarded the titles of Rao Saheb and Rao Bahadur by the Government of India (under British rule) in recognition of his services to society in general; and the Karnataka University conferred on him the honorary degree of Doctor of Literature (1956). He left behind him a rich legacy of 'vachana sahitya' to Kannadigas, but he had to die in abject poverty.

Some of the important works composed and edited by him are: *Basaveshvarara Vachanagalu* (1926); *Virashaiva ragale* (1926) composed by Halakatti in ragale metre with a view to regenerate religious awareness among Virashaivas; *Vira Maheshvaracharya Pushpadanta's Mahimna stotra* (1926); *Tontadarya ragale* (1926); *Mahadeviyakkana vachnagàlu* (1927); *Channabasappa Basalingappa* (Biography, 1930), *Shunya sampadane* by Guluru Siddha Viranacharaya (1930); *Adayyana vachanagalu* (19300; *Vachanashastra-sara* (parts 1 to III, 1931, 1933 and 1939); Hariharana ragalogalu (In 7 parts, 1933, 1935 and 1940); *Devara dasimayyana vachanagalu* (1939); Adisetti purana by Raghavanka (ed.), *Shivanubhava shabdikosha* (1943); a dictionary of words of philosophical significance occurring in Virashaiva literature); *Shivasharanara charitregalu* (Parts 1-3, 1944, 1948 and 1951); *Shivasharaneyara charitregalu* (1959).

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Halbe, Laxmanshastri Moreshwar Shastri (1831—1904)

Laxmanshastri Moreshwar Shastri, born in 1831, was a leading social reformer, novelist and Sanskrit scholar.

Laxmanshastri Moreshwar Shstri Halbe was a Sanskrit scholar traditionally versed in the scriptures. He had lived at Wai for some time before he settled in Bombay. He was considered a social reformer as he associated him-

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self with the Paramhans Mandali and the periodical Induprakash.

He also wrote articles in the periodical *Marathi dnyana prasarak* of the Dnyana-Prasarak Sabha (1848) established by the social reformers of the time. In his periodical *Chandrika* appeared some portions of his novels *Ratnaprabha*. His two novel clearly indicate that he was deeply impressed by the widow-remarriage movement. He was granted certain allowance by the State of Baroda.

Halbe is famous *mainly* for his novel *Muktamala* (1861). It is the first romantic fiction if Marathi and is considered to be a pioneering work in that line.

The Marathi writers of the time followed the style of fiction-writing in the tradition of Sanskrit, Arabic and Persian literatures. They adopted the style of the graphic description of the hero and the heroine, and the cities and seasons, as was prevalent in Sanskrit. At the same time, they sought to create the exotic and occult atmosphere of the Arabian Nights. Halbe's novels followed the same steps and models.

Didacticism was an eminent feature of Marathi literature for a long time and Halbe Shastri was not an exception. He wrote *Mukamala* avowedly to impress, through amusement, the mind of the reader with the moral viz, the success of the good and the defeat of the asked.

Thus, the heroine Muktamala and her aides are righteous, while the villain Shuklaksh and his companions are malevolent; the evil plans of the latter miserably fail and Muktamala becomes happy in the end. The novel is divided in nine parts, each being headed by a stanza which treats out the said object. With all the series of calamities, be improbable coincidences and the extremes of goodness and villainy, the novel makes pleasing reading because of the concord of human nature and conviction, be lively characterisation of the heroine, and also the simplicity of the style which attracted the admiration of the contemporaries.

The great success of *Muktamala* prompted Halbe to publish his second novel *Ratnaprabha* (1866). This novel, however, failed to achieve the same popularity as Muktamia. Although, there is a suggestion in *Muktamala* that the heroine undergoes torture as a widow, the author has provided the calamity by showing that she meets her lost husband.

In *Ratnaprabha*, however, the, heroine Ratnaprabha is a widow and she remarries the hero Madanvilas who discusses and proves the authentication of widow remarriage. Tatnaprabha's stepmother Kravyada's comments that Ratnaprabha is 'one of the educated but a bred girls of the time' and also the depiction of the behaviour of the priest in the novel are indicative of the social life of the 19th century.

In *Ratnaprabha*, improbable incidents and coincidences abound; hence the novel loses the naturalistic trame. Inspite of these defects, however, the later Marathi who followed the path chalked out by *Ratnaprabha*, but the contemporary Marathi novel has succeeded in achieved of the sustained popularity of Muktamala.

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Haldar, Asitkumar (1890 — 1964)

Asitkumar Haldar, born in Calcutta in 1890, was an eminent painter of the Neo-Bengal school of painting. He was not only an artist of high order but also a considerable writer.

Asit Kumar Haldar was a distinguished artist belonging to the pioneer group of the Renaissance School of Indian painting. He born in Calcutta, was a grandson of Rakhaldas

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Haldar and had family connections with Rabindranath Tagore. His father Sukumar Haldar sent him to the Government Art School, Calcutta in his early teens (1905). He learned the technique of painting under the direct supervision of Abanindranath Tagore, the doyen of the revival movement of Indian paintings.

In 1911, Asit Kumar was married to Sarojbasini Devi who died in 1924. They had two daughters and two sons. In 1925, at Lucknow Asist Kumar Married Sarasi Devi. They had three daughters and only one son.

At an early age, Asit Kumar Showed special aptitude for drawing. He was encouraged by his father and Dwijendranath, Jyotirindranath and Satyendranath of Jorasanko Tagore house. Asit Kumar was taken off school in 1905 and admitted to the Calcutta Government School of Art, where he felt the impact of Abanindranath Tagore's personality and teaching. Later as one of the first disciples and collaborators of Abanindranath he took a prominent part in the movement for national art regeneration of which E.B. Havell and A.K. Coomaraswami were powerful advocates.

In 1907, the Indian Society of Oriental Art was established at the initiative of Abanindranath and Gaganendranath. It held its first exhibition in 1908 in the Government spiration mainly from Indian history, mythology and ancient literature. His thirty-two paintings on Indian history, thirty pictures on Buddha's life, the series on Omar Khayam in 1930 and innumerable other works help one understand his ceaseless creative talent. Among his earlier works, done before 1953, mention may be made of Rai-Raja, Lotus, Vina, Kunala and Ashoka, Ras-Lila, the Flame of Music, Pronam, the Captive Prince, the Negro Princess.

These are the true index of Mr. Haldar's artistic genius. He painted in oil, tempera, water-colour and even discovered a special technique called 'lacsit', or lacquered painting on wood. It may be mentioned that a number of Tagore songs were inspired by the themes of some of Asit Kumar's paintings. Rabindranath himself also spoke eloquently about his contribution to art and literature, and admired the sublime beauty "Saukumarya' in his creations.

Asitkumar was one of his leading disciples, others being Nandalal Basu, Suren Kar and Suren Ganguly. During 1909-1911, Abanindranath sent a few disciples to the Ajanta caves to copy their all paintings. Asitkumar and Nandalal were among them.

At the invitation of Rabindranath, Asitkumar joined the Visva Bharati as the Principal of Kala Bhavan in 1911. He worked in this capacity for tweleve years. It can be said that he was the organizer of the movement of painting at the Visva Bharati. He took part in the Tagore-plays staged at Shantiniketan.

Asitkumar was the Principal of the Maharaja School of Art, Jaipur for one year (1924). Then he joined the Government Arts College, Lucknow as the Principal and worked in that capacity for twenty years (1925—1945).

Asitkumar had a close connection with Rabindranath. He illustrated the special edition of Tagore's *Gitanjali*. A few of his paintings inspired Tagore to write songs. For example, 'Tumi je surer agun lagiye diley mor prane' was written on seeing Asitkumar's 'Agnimayi Saraswati'; 'Ekla ghare bose eka eka anyamone' was inspired by Asitkumar's picture of a lonely girl.

Asitkumar visited the Bagh and Jogimara caves, sketched pictures from these places and wrote a book, *Bagh guha o Ramgarh* (1902). Tagore wrote a preface in which he emphasized the importance of painting in the life of a nation. He also wrote a letter to Asitkumar (26 September 1921) in which he asked the Indian artists to discard the British way of painting and declared that there was no glory in having a certificate from the South Kensington School of Arts. Asitkumar took this hint and cultivated the Neo-Bengal painting. He had a number of disciples, notable among whom were Mukul Dey, Ramen Chakravarti and Pratima Tagore.

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Asitkumar was not only a painter, sculptor and actor, but also a writer with considerable possibilities.

He had published 17 titles. He wrote books for children, and on poetry, drama and art. He delivered the Adharchandra lecture, instituted by the University of Calcutta, entitled *Bharater Karu-shilpa* (Crafts of India) which was published in 1939. He wrote a book on *Ajanta* (1913) and another on European art, *Europer shilpa katha* (1940).

Asitkumar translated *Ritusamhara* (1944) and *Meghaduta* (1947) into Bengali verse. He wrote three plays viz. *Aleyar alo* (1930), *Kunal* (1930) and *Drishtidan* (1931) and four books of poems viz. *Kalpantika* (1937), *Budbud* (1937), *Manas-mukul* (1946) and *Rajgatha* (1949). *Pathure bunder Ramdas o kayekti galpa* (1928) and *Rakamari* (1943) were written for children. Most of his books were published by the India Publishing House, Allahabad. Asitkumar Haldar's last book was a memoir on Tagore, *Rabi-tirthe* (1958).

Mr. Haldar also won reputation as a sculptor. He had his elementary lessons from two famous artists of Bengal, Jadu Pal and Bakkeswar Pal of Krishnagar in 1905. Subsequently, he had opportunities for training under Leonard Jennings.

Apart from his multifarious artistic activities, Asit Kumar was also a composer of songs poetry, playlets and essays on art and philosophy. His essays were published in leading Bengali periodicals. He also translated Sanskrit classics includingMeghadoota and Ritusamhar in Bengali verse. His Bengali work "Ho-der Gappa", which was a collection of twenty stories, was the pioneering attempt at writing simple elementary Bengali for children. Asit Kumar spent his last years in Lucknow where he died in February, 1964.

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Haldar, Gopal (1902 —)

Gopal Haldar, born at Bijgaon in Dacca in 1902, is an eminent revolutionary socialist leader, essayist and novelist.

Gopal Haldar, an eminent essayist and novelist, was born in Bijgaon, Bikrampur Pargana, Dacca (now in Bangladesh). He spent his school days in Noakhali, and took his honours degree in English from Scottish Chruch College, Calcutta. He obtained M.A. dgree in English from the Calcutta University in 1924 and his B.L. degree also, and for sometime practised law in his home town. But obviously this was not his vocation.

He started a research work under Sunitikumar Chatterjee on 'East Bengal dialects'. Very recently Asiatic Society of West Bengal has decided to publish the paper. For some time, he was a research assistant in the Department of Linguistics of the Calcutta University.

An ardent revolutionary, Halder was arrested more than once and he spent many years in British jails and prison camps. Once he was the Assistant Secretary of Provincial Congress and as a close comrade of Subhashchandra Bose

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edited the *Forward Block*. First a terrorist, then a congressman, through—peasant movement, he finally joined the Communist Party. He was the editor of *Parichaya*, the Bengali journal noted for progressive thinking.

Survey of phonetics of East Bengal dialects reveals Halder's capability as a research scholar. Sanskritir rupantar (Evolution of culture, 1942) speaks of his keen intellect and Marxist outlook, while *Ekada* (One day, 1939), a novel, is the manifestation of his artistic self. Two generations of Bengali youth learnt the history of the evolution of culture from his *Sanskritir rupantar* and *Bangali Sanskritir rup* (Character of Bengali culture, 1947).

He is a distinguished essayist also. His *Baje lekha* (Nonsense writing, 1942) and *Adda* (1956) are unforgettable contributions in the field of personal essay. His other treatises are E yuger Uuddha (Modern warfare, 1947), *Bangla sahitya o manab swikriti* (Recognition of humanity in Bengali literature, 1956), etc. His other personal essays are collected in *Swapna o satya* (Dream and reality, 1956).

Yet, he is at his best in his novels. Ekada holds a very high position in the field of Bengali political novels. In the span of a single day a political worker's inner experience reaches a new significance and that has been rendered through a stream of thoughts. Ekada has two sequels: *Anyadin* (Other day, 1950) and *Arek din* (another day, 1951).

Halder in his *Unapanchashi* (1946), *Terosho panchash* (1946) and *Panchasher path* (paths of fifties, 1947) depicts the dark days of Bengal famine of 1943. His other novels are *Bhangan* (Erosion, 1947), *Bhumika* (Preface, 1952), *Nabaganga* (New river, 1953), etc.

As he is deeply interested in the history of literature, he wrote Bangla sahityer ruprekha (An outline of Bengali literature, 1957), *Ingraji sahityer ruprekha* (An outline of English literature) and *Rush sahityer ruprekha* (an outline of Russian literature, 1966). His reputation as a short story writer has been firmly established by the collection, *Dhulikana* (Particles of dust, 1942). His autobiography *Rupnarayaner kule* (On the river Rupnarayan, 1969 and 1979) completed in two volumes has recently been awarded Rabindra Purashkar.

In 1962, he went to Kiev, Soviet Union to deliver Sebchenko Memorial Lecture and next year he visited Moscow to deliver Mayakovsky Memorial Lecture. He was a visiting lecturer in many universities in India and abroad.

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Halhed, Nathanial Brassey (1751 — 1830)

Nathanial Brassey Halhed, born in 1751, was a noted orientalist and a member of the British Parliament.

Nathanial Brassey Halhed was a noted orientalist. He was educated at Harow and Oxford. In 1771, he published an English translation of some of the writings of Aristophanes, the Greek poet, in collaboration with his friend R.B. Sheridan, the celebrated dramatist. In Oxford, he came in contact with William Jones who encouraged him to learn Persian.

In 1773, Halhed came to Calcutta as a

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writer of the East India Company. Very soon, he attracted the notice of Warren Hastings, the then Governor- General of India, at whose instance he prepared a book of Hindu law. This work entitled *Gentoo Law,* published in 1774-76, is one of the monumental works done by any British Orientalist in the 18th century.

The text entitled *Vivadarnavasetu*, was originally compiled by Hindu scholars and then it was translated into Persian. Halhed translated the text from Persian into English. His comprehensive introduction to the book is a fine document of comparative legal study marked by remarkable clarity and great erudition.

Halhed, however, is more well-known for his *A Grammar of the Bengali Language* (1778). This grammar is one of the earliest attempts to study the Bengali language in a scientific way and it contains many interesting information and comments which are valuable even today. This is also considered to be a landmark work in the history of Bengali printing, it being the first work where a set of Bengali types prepared by Charles Wilkins, was used. Halhed returned to England in 1785 and became a member of the British Parliament in 1791. Though he retained his interest in Oriental studies, he did not write anything on the subect after 1778.

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Hali, Altaf Hussain (Khwaja) (1837 — 1914)

Altaf Hussain, born in 1837, was an eminent poet, a biographer and the first formal critic of Urdu literature.

Khwaja Altaf Hussain Hali, one of the pioneer Urdu poets in the 19th century, was born in 1837 at Panipat in Haryana. He descended from an old noble family. His ancestors came to India during the time of Ghyasuddin Balban. His father's name was Aizad Baksh. He received his early education at Delhi up to 1854. In 1855, he came back to Panipat and carried on his studies privately.

In 1856, he secured a petty job at the Hissar Collector's office, but came back on the outbreak of the Mutiny in 1857. In 1861, he came in close contact with Nawab Mustafa Khan Shaifta, the doyen of Urdu poetry. He studied all the important subjects of the day, such as Arabic, Persian, logic, philosophy, prosody, grammar, etc., but he did not study English as it was looked upon with contempt by the Orientalists at the time.

Hali's practical career began when he skipped away to Delhi (1854-55) where he often waited on Ghalib and learnt the art of poetry. Later on under Shaifta's influence (1861-69) his poetical genius flourished. Shaifta's influence on Hali's style was irresistible. Then he came in contact with Western literature through translations. During this time, Sir Syed Ahmad Khan was engaged in regenerating the decadent Muslim society.

In Delhi, Hali came under the influence of Sir Syed who asked him to write on the fallen condition of the Muslims, a task which he performed with distinction by writing a long poem called 'The Ebb and Flow of Islam' (*Musaddas)* which was a great success (1879). He later on wrote Sir Syed's biography entitled 'Hyayat-i-Jawed'.

Before Hali, Syed Ahmad Khan had for the first time questioned the utility of Urdu prose and poetry in changed circumstances, and had pointed to the defects embedded an Urdu literature, but he could not find time to formulate his critical views which lay scattered in his

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essays and other writings. Then appeared on the literary scene Hali who greatly benefitted from Syed's literary views.

Following in Syed's footsteps, Hali too judged Urdu poetry on Western standards, discussed in detail its drawbacks and suggested remedies in his famous *Muqaddama* which was actually a foreword to his poetical works, but soon it got its own identity established and was regarded as an independent work—the first treatise of Urdu criticism dealing with poetics.

He got an appointment at Government Book Depot, Lahore, for translation of English books into Urdu. He thus came into contact with Western literature and the contact was very wholesome. It proved to be a turning point in his literary career. He admired the wide scope of English poetry, its sublimity, simplicity and purity. He resolved to adopt these qualities in Urdu poetry. He was one of the promoters of a poetical and literary society founded at the instance of Col. Holroyd.

Hali is of the view that poetry should be purposeful and didactic. In Muqaddama he says that poetry possesses the power to inspire and can serve humanity if wisely used. He cites several examples from world literature to show that poetry had worked wonders when used with a positive purpose.

For a short period, he was a teacher at the Anglo-Arabic School at Delhi and at the Chiefs' College, Lahore. From 1887, he was given a stipend of Rs. 75/- per month by the Nizam of Hyderabad. He was a true gentleman, courteous, mild and sympathetic. He never aspired for worldly grandeur and led the life of a scholar.

His sympathies were deep and wide and there was no sectarian bias in him. He was not only a poet but a reformer. His sympathies were not confined to his own community but exteneded to all his countrymen. He took upon himself the role of a religious preceptor, a preacher and a reformer. He exhorted his coreligionists through stirring verses to do their work nobly and selflessly.

Hali was a prolife writer Among his important works may be mentioned: '*Hayat-i-Jawed*' (Biography of Sir Syed Ahmad Khan), '*Yadgar-i-Ghalib*' (critique on Ghalib), '*Musaddas*' (Ebb and Flow of Islam), '*Diwan-i-Hali* (Collection of poems), '*Watan*' (Motherland), '*Munajat-i-Bewa*' (Widow's prayer) and '*Majalisal-Nisa*' (Women's education).

He occupied an honourable place in Urdu literature. His poems were a trumpet call to the Muslims to put their house in order. He was the first Urdu poet to write a poem on '*Watan*' (Motherland) and the first to introduce political themes in poetry. He also wrote national and patriotic poems.

He was essentially a reformist. Another of his poems, 'Shikwai Hind', betrays his heart's desire to restore to India her splendid past and to rediscover her heritage. Thus his message of renaissance was not addressed to Muslims only but to all Indians.

Measuring with the yardstick of utility, Hali finds Urdu poetry worthless and the two main genres of Urdu poetry full of flaws—the lyric (ghazal) limited to the sphere of imaginary love and the panegyric (qasida) full of flattery and exaggeration. The two, he says in *Muqaddama*, need reform and revolution, if they have to survive.

Muqaddama subordinates poetry to morality and affirms that the poet's main purpose is to instruct and not to please or amuse. Poetry is linked with society and both influence each other. Discussing the nature of poetry, Hali says that metre and rhyme, though not necessary, lend charm to poetry. According to him poetry should be simple, passionate and real.

By simplicity Hali means the simplicity of diction. He is opposed to the artificiality of expression and advocates the use of the language commonly spoken. By saying that poetry should be passionate Hali means to say that genuine emotions should find place in poetry. His main empasis is on reality. This is clearly

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a reaction against the exaggeration prevalent in Urdu poetry at that time.

Dealing with the creative process of poetry, the *Muqaddama* affirms that one cannot create poetry unless he is gifted with three qualities: the flight of imagination which according to the writer occupies the foremost place and is basically an in-born quality, an acute power of observation and an eye for choosing best words and the ability to place them in best order. Hali in his *Muqaddama* rejects the age old-belief that the muses dictate arguments to prove that good poetry is the result of its creator's prolonged labour, polishing and chiselling. The second portion of the *Muqaddama* contains certain suggestions as to how to reform the various genres of Urdu poetry.

In the history of Urdu literature, Hali occupies a place of pride, the pride of inaugurating an era of criticism in Urdu. His *Muqaddama,* the work of a poet, prose-writer and critic, like Wordsworth's Preface in English, occupies an important place in the history of Urdu literature.

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Hamid Husur, Shaikh Zahur Hazi (1431 — 1523)

Shaikh Zahur Hazi Hamid Husur, born in 1431, was a famous sufi saint and poet of Bengal.

Shaikh Zahur Hazi Hamid Husur (835—930 A.H./1431—1523 A.D.) was the son of Maulana Zahur Ghaznavi, who had migrated from Ghazni to India and had settled at Gwalior. After completing his formal education Shaikh Zahur felt much attracted towards mystic discipline, and left his home in search of a spiritual guide.

Ultimately, he reached Bengal, where he met Shaikh Qazin Shattari and became his disciple. Spending several years at the feet of his preceptor he received the *khirqa* and *khilafat* from him. After Shaikh Qazin's death, he remained with Shaikh Abul Fath Hidayatullah and received the *khilafat* from his also.

Later he went on Haj pilgrimage and spent forty years at the mausoleum of the Prophet. On his return from Hejaz he went to Gwalior. Here, Shaikh Bahlul and his younger brother Shaikh Muhammad Ghaus joined the circle of his disciples. After a brief stay at Gwalior, Shaikh Zahur left for Bihar with both the Shaikhs Bahlul him.

On the eve of his departure, Humayun requested the Shaikh to accompany him to Agra. The Shaikh set out with him, but owing to Sher Shah's attempt to block the Emperor's path, the Sahikh could not proceed further and stopped at Hajipur, in Bihar. He was so fascinated by this place that he decided to settle there. Shaikh Daulat, son of Shaikh Abdul Malik Maneri, is said to have joined him here.

After his death the Shaikh was succeeded by his son Shaikh Ruknuddin who worked for the spread of the *silsilah* like his father. Shaikh Kamaluddin Sulaiman Qureshi was the chief *khalifa* of Shaikh Ruknuddin. He was a native of Kalpi. After receiving *khilafatnamah,* he went to Mandu and settled there. He was the teacher of Muhammad Ghausi Shattari, the author of *Gulzar-i Abrar.* He died in 973 A.H./1566 A.D. and was buried at Mandu.

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Handa, Om Chand (1936 —)

Om Chand Handa, born at Mandi in 1936, is an eminent painter and artist of Himachal Pradesh. His paintings amply display a sensitive use of colours which subtly express nature in its ever-changing moods.

Shri Om Chand Handa, an eminent painter and artist of Himachal Pradesh was born on 2 October, 1936 in a lower-middle class Khatri family at Mandi in Himachal Pradesh. His father, Lal Goverdhan Dass had already lost his three wives and four sons before his fifth son (Om Chand) was born to him from his fourth wife, Kala Devi. His mother also died soon after the birth of the child and Om Chand was brought up in the care of a lower-caste foster-mother. Survival was, therefore, a challenge for Shri Om Chand who took the life as a challenge from his very birth.

Shri Handa had a passion for painting since his childhood. In an age of conservative feudal traditions painting and for that reason all arts were looked down upon as the vocations meant for low castes. But devoid of mother's love and care in a joint family, Shri Handa reconciled himself with a passion for painting.

He used to paint when he was reading in fourth class and his childlike caricatures consisted of mythological themes copied from the old issues of *Kalyan*. He still preserves a few of these early works. Colours were a thing of luxury for him at that time and so were the brushes. He would make chalk and ink paste to improvise water colours and prepare brush from the hair cut from his own head or discarded shaving brush. Without any guidance, he would paint religious themes in some concealed corner of his won house or away under a pipal tree.

The uncongenial atmosphere of the house increasingly drove Shri Handa to the lap of the bountiful nature. He has thus been constantly in touch with nature since his childhood, watching and sketching its ever changing forms. He continued to paint in the improvised medium till 1950 when he was awarded first prize' for painting nature in 'Shivaratri' fair painting exhibition. With that prize money he bought necessary painting materials.

In the same year, he won a prize, which consisted of complete painting kit, in an open competition organised by a Bombay manufacturing firm. Around that period he came into contact with well-known scholar and painter Pandit Bhawani Datt and his institution-'Sahitya Sadan'.

Pandit Bhawani Datt's handling of colours had a direct impact on Handa's personal style. After passing Matriculation examination in 1954, his economic conditions forced him to enter in the phase of job-hunting rather than joining art college, when was his long cherished wish.

After passing diploma in draftsmanship in 1956, he could secure a job in Public Works department. The training in Draftsmanship helped him to a great extent in so far as sketching is concerned. Once relieved of the economic privation, Shri Handa devoted much of his time to his first love—nature painting. 'Nature is my passion, I paint it, shoot it, and live it' says he.

Shri Handa's interest in nature has driven him from Ladakh to Kanyakumari. He has visited every corner of his native state—Himachal Pradesh and has probably the largest photographic collection of the mountains and valleys of Himachal. While his extensive travelling in Himachal has enriched his collection of landscapes and photographs, he has developed a keen interest in the culture and art traditions of the Pradesh.

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This has inspire him to give literary expression to his feelings. He has been writing regularly on various aspects of Himachal since 1957. His writings on culture, arts and crafts and history of Himachal Pradesh have appeared in various magazines, journals and papers, the number of which is more than 150 till this date.

Mr. Handa also served as an artist-cum-photographer in department of Census Operations of Government of India from 1960 to 1967. During this period, he illustrated and designed more than fifty publications of the department. He also designed a prestigious centenary souvenir for the Convent of Jesus and Mary at Simala and painted a panoramic complex. This earned him exclusive blessings of Pope John Paul in 1967.

Besides articles, Mr. Handa has to his credit three books. He is also the co-author of *Pahari Chitrakala* (in Hindi). His books *Pahari Folk-Art* (in English) and *Pahari Lok Geet-Ek Vishleshatmak Adhayan* (In Hindi) have been considered pioneering works in the field. His fourth book, *Himachal Lok Kala-Nidhi,* is awaiting publication. In all his literary works, the artist in Mr. Handa has always dominated. It is unusual to find even his small feature articles without a sketch or illustration done by him. Mr. Handa was the first north Indian to pass M.A. in History, direct after Matriculation under open University Scheme from the University of Mysore.

Completely a self-made man, Mr. Handa has taken life as a challenge and to meet it, he has been constantly striving for improvement. Presently, he is busy in doctoral research on 'Buddhist monasteries of Western Himalayas'. His paintings amply display a sensitive use of colours which subtly express nature in its ever-changing moods. In fact, he has always striven to catch and express the fleeting moods of nature in water colours and oils.

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Handiqui, Krishnakanta (1898 — 1982)

Krishnakanta Handiqui, born at Jorhat in 1898, was a prolific writer who gave new dimension in contemporary Assamese literature.

Krishnakanta Handiqui, born at Jorhat, Assam, had a brilliant academic career. After obtaining a frist class Master's degree in Sanskrit in 1919, he proceeded to the U.K. and did his M.A. in Modern History from Oxford University. He acquainted himself with many foreign languages and literatures during his four-year stay in France and Germany. He became the founder-Principal of Jagannath Barua College, Jorhat, and rose to be the first Vice-Chancellor of the Gauhati University.

In 1919, he received his Master's Degree in Sanskrit winning a position in the First Class and next year he left for London for higher studies. He got himself admitted in the Oxford University and joined the Honours class, qualifying in 1923. He thereafter left for Germany and France and spent four years acquiring a good knowledge of French, German, Italian and Russian Languages. While in the continent, he studied a lot and made the best use of the libraries and archives located there.

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In London, he was a regular visitor to the 'Shakespeare Hut' then run by the Y.M.C.A. Here, he came into close contact with eminent fellow-Indians like M.C. Chagla and exchanged views with them in furtherance of the nationalist movement. In 1927, he returned home.

He was a prolific writer and among his well-known works are: *Naishadhacharita* (1934), *Yashastilaka and Indian Culture* (1949) and *Setubandha* (1976). He received several honours including Padma Shri (1955) and Padma Bhushan (1967). While the Gauhati University and the Dibrugarh University conferred on him the honorary degree of Doctor of letters, the Assam Sahitiya Sabha elected him '*sadasya mahiyan*', a rare honour. The Government of India issued in his memory a postage stamp on 7 October, 1983.

With vast knowledge of Sanskrit at his command Krishnakanta devoted himself to intensive study of the treasures of the Sanskrit classics. He translated into English the famous Sanskrit Mahakavya *Naisadha Charita* of Shri Harsha (1927-34). This work, meticulously done, won for him the approbation of the scholarly world in India and abroad. In 1949, he followed up with the second milestone of his literary and scholarly achievement, viz. *Yasastilaka and Indian Culture.*

The main book was originally composed by Somadeva in the 10th century. Dr. V. Raghavan in his address delivered at the Classical Sanskrit Section of the Fifteenth All India Oriental Conference eulogized his work in these words: "It must be accepted that in the hands of Professor Handiqui the work Yasastilaka and Indian Culture, like Somadeva's original has become a mine of information, literary, historical, social, religious and archaeological, the collection of which must have involved prodigious labour."

His next venture was the rendering into English of *Setubandha*, a Mahakavya written in Prakrit by Pravarasena. This work has been rightly acclaimed as a valuable asset to all scholars and readers of Prakrit language. The book was published by the Prakrit Text Society, Ahmedabad in 1976. Shri Handique is not only a reputed scholar with a profound knowledge of Sanskrit. Pali and Prakrit, he is also recognised as an authority of 12 foreign languages.

Shri Handiqui's library is one of the richest and best equipped among the private libraries in India, enriched with special collection of rare and precious books. It contains, besides books in English and Indian language, large number of works composed in Italian, Spanish, Latin, Greek and Russian languages. It was an act of extraordinary generosity when Shri Handique made a gift of his library to the University of Gauhati (1967). Even when an octogenerian, his thirst for knowledge was yet to be quenched. He has contributed more than thirty valuable articles, over and above, the many books he had edited and translated.

The Government of India placed him in high esteem by conferring on him the awards of *Padmashree* and *Padmabhushan* respectively in 1955 and 1967. The Asom Sahitya Sabha honoured him with the title of "Sadasya Mahian" in 1978. Shri Handique presided over the Gauhati Session of Asom Sahitya Sabha Conference in 1937 and over the Classical Sanskrit Section of the All-India Oriental Conference in 1951. He was elected President of the Inter-University Board of India in 1952.

In 1961, he was called upon to preside at the All India Oriental Conference held at Srinagar. The Deccan College conferred on him rare distinction by proclaiming Shri Handique as "Hanorary Fellow". The recipient regarded this as the most distinctive honour ever conferred on him.

Shri Handiqui was the embodiment of plain living and high thinking. Although very simple in his dress he was very neat and clean. In his last days he led life of a true Vanaprastha scholar whose entire time was spent in fruitful study and quiet research. His son and daughter

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are well-placed in life. The two daughters. Pramila Bala and Ahalya were married to Shri Dambarudhar Gogoi and Shri Buddindranath Gogoi respectively. His only son Shri Bijay Krishna Handiqui is at present a member of the Rajya Sabha.

With his firsthand knowledge of the literature of eight European languages and of six Indian in their original forms, Krishnakanta penned some of the best critical and literary essays in Assamese. To mention a few of the articles, 'Europar bhasha aru sahitya', 'Greek natakar gan' and 'German sahityar sapon natak', each of which dealt with certain not very familiar aspects of European literature. One more article, 'Prachin Bebilanar Ved' is a rare study in comparative religion. With the excellence of their engaging information, controlled presentation and searching analysis, these essays are priceless possessions of Assamese literature.

He was posthumously given the Sahitya akademi Award for 1985 on his book *Krishnakanta Handiqui Khana sambhar*. It is a collection of twenty critical days. For its critical insight and analytical approach, the work has been hailed as an outstanding contribution to contemporary Assamese literature.

The quiet but active life of Shri Krishna Kanta Handiqui, one of the most distinguished educationists of Assam in recent times was brought to a close on 7 June, 1982 by his death at a ripe old age of 84.

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Handiqui, Radhakanta (1857 — 1952)

Radhakanta, born at Harchara Chetia village in Sibsagar district in 1857, was an eminent scholar in Sanskrit and Oriental Studies.

In Assam, Handiquis are a very respectable family. Handiqui is a modern version of *Sandikai* a scion of Tasan Mong-tao, one of the seven families brought to Assam by the Ahom kings who ruled Kamarupa for long six hundred years. A Sandikai could be appointed by an Ahom king as a superior functionary such as *Barbarua* (Chief Justice) or a *Barphukan* (Commander-in-Chief and Vicerory) in the Western part of the Ahom kingdom. Radhakanta Handiqui belonged to this family.

Born in 1857 in Harchara Chetia village in the Sibsagar district Radhakanta completed his elementary education is his village Pathsala in 1871 and passed the Entrance examination creditably in 1881 from Sibsagar High School. As there was no college in Assam at the time (the first college, Cotton College, at Gauhati was established on May 28, 1901) Radhakanta had to go, like other Assam students, to Calcutta for higher education, and took admission in City College. He passed the F.A. examination of Calcutta University in 1883 and joined the Degree classes in the same college.

His father, due to financial strains, was unable to meet the educational expenses of his son, Radhakanta was compelled to apply for a government job which he secured in 1887 as an assistant in the Directorate of Land Records, Shillong. In the circumstances, he could not sit for the Degree examination. By dint of his hard labour and proficiency in the service he rose in 1902 to the rank of Assistant Director of Land Records with a stint as Extra Assistant Commissioner.

Before, he completed his tenure as a government official Radhakanta was attracted to tea industry in Upper Assam in which some of

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his contemporaries had become prosperous. With an unknown future in his venture he resigned from the government post and put his heart and soul in tea industry and set up a tea garden at Tirual near Jorhat. The tea estate steadily flourished and brought him prosperity. Later, he expanded it with addition of one or two tea gardens and thus established himself as a successful Indian tea planter.

Earlier, during his stay in a students' mess at 14/1 Pratap Chandra Chatterjee Lane, Calcutta, young Handiqui used to discuss with his fellow Assamese students in the city about ways and means for promotion of Assamese language and literature.

His deep interest in Assamese was reflected in a few literary works of his such as *Pdartha Darshan* and *Mula Gabharu.* Mula Gabharu is an Assamese drama he wrote to portray the heroism and patriotism of an Ahom woman, Mula Gabharu, who not only inspired her husband, Chao Francheng-Moong Bargohain, to fight against the Moghul invader, Tubrak, in 1532, but she herself went to the battle field and became a martyr. Hniduiqui was a stage actor in his younger days and his dram, *Mula Gabharu,* is still regarded as a good piece of literary value with the farvour of patriotism. It was published in 1924. Radhakanta used to contribute to various Assamese periodicals and newspapers articles during his studenthood and after. He was the Chairman of the Reception Committee of the Jorhat session of the *Assam Sahitya Sabha* 1844 Saka and his address at the conference revealed his concern for the Assamese language.

What however, distinguished him from other well-to-do persons of his time was his munificence for any cause intended to benefit the public. Among several institutions to which he generously contributed mention must be made of the Chandrakanta Handiqui Hall at Jorhat (1933) which is the head office of the Assam Sahitya Sabha, the premier literary organisation in Assam; the J.B. College, Jorhat (1933), the first non-government college in Assam, the R.K. Handiqui Girls College, Gauhati (1938), the first women's college in the State; the Narayani Handiqui Institute at Gauhati (1936) in which is located the Assam Historical and Antiquarian Studies Department that looks after preservation and research of old *Puthis* and documents of historical value (The Institute was named after Radhakanta Handiqui's wife Narayani, who predeceased him). Handiqui's donation of Rs, 30,000 under a Trust known as "Indrakanta-Chandrakanta Trust Fund" in memory of two of his sons who died early enabled the Trust to prepare and publish *Chandrakanta Abhidhan,* the third lexicon of Assamese language, is another instance of Handiqui's liberal patronage of language and literature that he was promoting for several decades.

These institutions owe their establishment to the philanthrophy of Radhakanta Handiqui and bear witness to his generosity. He never declined to patronise any cause that was intended to promote language, literature, education, culture and historical studies but he was very particular to ensure that funds given for a public cause was properly utilised. According to Dr. S.K. Bhuyan, Handiqui inherited the philanthropic instinct from his forefathers one of whom, Swargadeo Gadadhar Singha (1681-1696), was responsible for construction of the famous Island Umananda Temple on the Brahmaputra near Gauhati. Radhakanta Handiqui was, as Dr. Bhuyan said, "the last of the Ahoms.

A public-spirited man in real sense of the term, Handiqui was a nominated member of the Assam Legislative Council and was a recipient of the title 'Rai Bahadur' (1907) not so much for his loyalty to the Raj but for his role as a tea planter and for his various benevolent activities. His respect for Mahatma Gandhi was deep. He not only made arrangements for Gandhiji's stay in the Chandrakanta Hall when he visited Jorhat in connection with his Harijan movement in 1934 but he met him also and fully subscribed to the Mahatma's mission to root out the evil of untouchability from society.

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Radhakanta Handiqui was a forceful personality hard as granite in his exterior, but kind, sympathetic and generous in his heart that earned him love and admiration from all sections of the society.

He died at the ripe old ago of 95 at Tirual tea estate, a few kilometers from Jorhat, his home town. One of his sons, Krishnakanta Handiqui was an eminent scholar in Sanskrit and Oriental Studies.

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Hangal, Gangubai (1914 —)

Gangubai Hangal, born at Hangal in the Dharwad district in 1914, was one of the top notchers of Hindustani music.

Hangal is a Taluq town in the Dharwad district of Karnatak. It is well-known as a place of historical importance and musical interest, since Gangubai, one of the top notchers of Hindustani music hails from Hangal. Her mother, Ambabai, was an accomplished Karnataki vocal musician, because Hindustani music had not yet made its advent in North Karnatak.

She had settled in Hubli, ten miles away from Dharwad and was known as a popular concert artist. Gangubai, born in 1914, took her early lessons in music--south Indian music, naturally- from her mother. As a young girl of eight, she used to stand for hours outside a Gramopohone shop listening to the music the "Magic box" was making.

The shopkeeper took a fancy for the girl and offered to play one record of Hindustani music against each Karnataki song she sang for him sitting in the shop. It was mostly the records of Narayanarao Vyas, Abdul Karim Khan and Sawai Gandharva that Gangubai heard off and on, and the melodious rendering of Khayals and Thumris by the latter two left a deep impression on her young mind.

Sensing her daughter's inclination towards Hindustani music, which was something exotic and attractive in the twenties, Ambabai decided to let Gangubai pursue newly found love. But it was difficult to find a Hindustani music teacher in the entire Dharwar zone. However, one Karnataki vidwan-turned-Hindustani Gavai, was spotted in the M.S.M. Railway office at Hubli.

He was Hulgur Krishnachar, an erstwhile court musician of Mysore who had later become a disciple of Ustad Abdul Karim Khan, and was working in the railways for a livelihood. Gangubai took her elementary lessons in Hindustani music from him. In the meantime, Sawai Gandharva, the famous musician of the Kirana gharana, gave up his stage career in Pune and came back to settle down in his home town, Kundagol, near Hubli. Gangubai seized the opportunity and became Sawai Gandharva's disciple.

She used to travel daily from Hubli to Kundagol by train to undergo training in the Kirana style of Khayal singing, and through sincere effort, severe discipline and ceaseless practice, perfected her vocal art.

Her broadcasts from All India Radio, Bombay, made Gangubai Hangal's name a household word in Maharashtra and Karnatak; and her gramophone records made her known all over the country.

Although her sonorous voice is vibrant with a vigour verging on masculinity Gangubai's raga delineation is full of feminine graces; and her taans remind one of the warrior-queens such as Kittur Chennamma and Jhansi Laxmibai.

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She has toured abroad and given successful concerts of Hindustani music in the U.S.A. and elsewhere; and at home she is regarded as one of the foremost of classical musicians. She has received the Karnatak and the Central Sangeet Natak Akademy Awards, as also the National award of *padmabhushan*. The Karnatak university, Dharwad, has conferred on her an honorary doctorate.

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Hans Raj (1909 —)

Hans Raj, born at Jhang in Pakistan in 1909, was an eminent educationist, social reformer and politician.

Hans Raj, popularly known as 'Wireless', was born on 3 June 1909, in Jhang (now in Pakistan). His father, Pandit Girdhari Lal, and mother, Bhagwanti, had three sons (Hans Raj, Pandit Brahm Dev and Vidyasagar Sharma) and four daughters (Lajwanti, Vidyawanti, Kaushalya and Pushpawanti). Girdhari Lal was a school teacher in Lyallpur district (now in Pakistan). It was a lower middle-class family, Brahmin by caste and belonging to the 'Agnihotri' sub-caste. Hans Raj was married to Satyawanti, daughter of Sardar Jawand Singh, in 1939, while he was in Hyderabad Sind (now in Pakistan). He has a daughter (Chandra Prabha) and two sons (Satish Kumar and Ashok Kumar).

He got his early education in Lyallpur School and passed the Matriculation examination from the Punjab University in 1926. He joined the National College of Lala Lajpat Rai at Lahore in 1928 and passed his Intermediate examination from there. Due to political activities, he had to discontinue his studies. Yash Pal and Sukhdev Raj greatly influenced his thoughts and brought him to the revolutionary society which he came to join. Besides them, Inder Pal, Gulab Singh, Jahangiri Lal, Rup Lal, N.C. Malkani, Mullan Nazir, Lekh Raj Jat of Rohtak, Miss Gulzar Begam (popularly known as Miss Rosy) and Durga Devi (wife of Bhagwati Charan) were among his close associates.

In his 'Autobiography' it is also remarked that he used to attend the lectures of Mahatma Gandhi and Sarojini Naidu in Lyallpur whch inspired him in his nationalist views. He read 'Satyarth Prakash' of Swami Dayanad and became a member of the Arya Samaj. He also read the life and teachings of Gandhiji, but he could not be influenced by his philosophy of non-violence. Hans Raj began his career as an active member of the Indian Revolutionary Party in 1927. He was involved in the Bomb Case of 1929 when an attempt was made by him, Yash Pal and Bhag Mal to blow up the train in which the Viceroy, Lord Irwin, was travelling. Three bogies of the train got badly smashed, but the Viceroy was not hurt.

The entire plot was prepared by Hans Raj who had also established a bomb factory at Lyallpur. He increased the pace of manufacturing bombs after the above incident in order to create terror among the police.

On 19 June 1930, these newly-prepared automatic bombs exploded simulata-neously through the efforts of his party in Amritsar, Lahore, Gujranwala, Sheikhupura, Lyallpur, Rawalpindi and Jhelum. With the help of his party he attempted thrice to rescue Bhagat Singh and companions from jail, but could not succeed. During this time, he absconded for a few years and the Government announced a reward of Rs. 5,000 for his arrest.

In 1932, the police arrested him in Hyderabad (Sind) and brutally tortured him. He was sentence to 28 years' imprsonment which was later reduced to one of Seven years by the Allah Baksh Ministry in Sind on condition that he would not leave Sind for 3 years. In 1939, he was released. After his release, he worked as an instructor in an Industrial School in Sind. In 1942, he came to Lahore.

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Hans Raj did not take any part in the Congress movements but served the nationalist cause as a member of the Navjawan Bharat Sabha, the Hindustan Socialist Republican Army and the Atshi Chakkar. He was greatly interested in scientific inventions. He wrote two pamphlets in Urdu, 'Ghar Ka Mistri' and Radio Marammat' and contributed a number of articles on science and technology in the *Milap* and the *Pratap* of Lahore, the *Riyasat* of Delhi, and the *Jagriti* of Lyallpur.

Hans Raj always opposed caste-system and untouchability and upheld the cause of widow marriage. As regards the status of women, he is of the opinion that girls should not be given higher education and that they should not serve in offeces, rather they should learn some art and work at home. He believes that highly educated women may not be good wives. This shows that his attitude towards social reform is not quite modern. His attitude towards religion is liberal.

Though an Arya Samajist, he alwyas believed in Hindu-Muslim unity and condemned religious hatred. He is against the system of western education because he believes that it was mainly responsible for stifling our national consciousness. He feels that the character of the nation can be raised only through national institutions. He has all praise for the Gurukul system of Swami shraddhanand. He strongly believes in the extension of primary and technical education in India. How great a lover he has always been of science and techonlogy is revealed by what he writes in his 'Autobiography': "I could not tolerate the disgrace and Sishonour with which the Indians were being treated in India. I could not tolerate the flogging of the patriots by the police. I felt that I could not develop my interest in science in a slave country and when my wireless set was confiscated by the Deputy Commissioner of Lyallpur, I decided to use my experiment for destroying the British Government in India."

This also shows his atittude towards nationalism. He always remained a terrorist, believing not in the constitutional means but in the cult of the bomb. In one of his trial proceedings he made the bold statement in the court that "when I was a child of ten, I was shocked to know of the massacre of hundreds of poor unarmed Indians in the Jallianwala Bagh in 1919." No wonder that the child turned into an ardent revolutionary.

Hans Raj favoured the development of cottage and small-scale industries in the coutnry. Large scale industries, he thinks, should be organised and controlled by the Government istelf. From the administrative point of view, he favoured the British form of government. For India's fuller development, he also thought that the country should remain in the Commonwealth. He always opposed regionalism and had an all-India outlook. Though a member of the revolutionary party, Hans Raj's mode of life had always been quiet as he worked mostly undergound.

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Hansraj (Mahatma) (1864 — 1938)

Mahatma Hansraj, born at Bajwara in the Hoshiarpur district in 1864, was an ardent Arya Samajist. He advocated provisions for agricultural,

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technical and industrial education to meet the needs of the times.

Mahatma Hansraj was born on 19 April 1864 at Bajwara in the Hoshiarpur district of the Punjab. His father Chuni Lal was a petitionwriter. His mother Ganesh Devi was the daughter of a well-to-do Khatri. His father died in 1876 after a prolonged illness. The widowed mother was left to support the children and to keep them at school. She bravely faced the ordeal.

Hansraj was married soon after the death of his father, in April 1876, to Thakur Devi, daughter of Lala Kiripa Ram of Hadiabad, then in Kapurthala State. His father-in-law was a middle-class Khatri, well-respected in Hadiabad. They were all Vaishnavas. Hansraj had two sons and three duaghters.

His early schooling began in the local primary school. It was interrupted by his father's illness when the family had to move from one place to another in search of a cure. On his father's death. Hansraj joined the Government Highf School at Hoshiarpur but on his elder brother securing a job at Lahore, he joined the Mission High School, Lahore, and passed the Entrance examination in 1880. He then joined the Government College, Lahore, where he had to supplement the meagre allowance his brother managed to send him by a tuition or two. He passed his Degree examination in 1885, standing third in order of merit.

While at College he came under the influence of Lala Sain Dass, President of the Arya Samaj, Lahore. He was soon attracted to the tenets of the Arya Samaj and not only became a member, but undertook to edit, jointly with Pundit Guru Datta and Lala Lajpat Rai, the Official English organ to the Samaj, the *Regenerator of the Aryavarta.* This brought him in contact with other Arya Samaj Stalwarts, and among them Lala Lal Chand who became later a judge of the Punjab Chief Court. Hansraj was greatly influenced by Swami Dayanand's works. As a student of history, he was drawn to the classical age of Greece. The greatest influence in his life was that of his elder brother, Lala Mulk Raj. He travelled extensively in India and once visited Europe to consult an eye surgeon at Vienna.

When Hansraj passed his Degree examination in 1885, the proposal to raise a fitting memorial to Swami Dayanand in the form of an educational institution was hanging fire for want of adequate funds. Hansraj consulted his elder brother, Lala Mulk Raj. They decided that Hansraj should offer to serve the institution as honorary Headmaster and in case the offer was accepted, his elder brother should pay him Rupees thirty a month, half of his monthly salary. The offer was thankfully accepted an on 1 June 1886, Hansraj became the honorary Headmaster of the Dayanand Anglo-Vedic High School, Lahore. In 1889, when College classes were added, he became the honorary Principal in which capacity he served till 1911.

When the Arya Samaj split into two sections in 1893, Hansraj became the leader of the College Section and in 1894 President of the Representative Assembly of the Arya Samajes of Punjab, Sind, North Western Frontier Province and Baluchistan for the College Section. Soon after retirement he became the President of the D.A.V. College Managing Committee in 1912, but when in 1918 he found a worthy successor he refused to be considered for re-election. He then devoted his time entirely to social service work and religious propaganda as the President of the Representative Assembly.

In 1919, he was elected President of the Indian Social Conference held at Amritsar. In 1927, he became President of the First Congress of the Arya Samajists of India and abroad. he was invited to the Unity Conference. Though not a Congressite himself, he was persuaded to present, before a sub-committeee of the All India Congress Committee, the case of the Punjab Congress against the communal policies of Mian Fazl-i-Hussain.

As the Vice-President, and President in

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charge of operations in the field, he spent several months in the summer of 1923 in U.P. in the work of converting the Malkanas back to Hinduism. When the Non-Cooperation Movement was extended to the educational institutions in the special Congress session at Calcutta, the official resolution did not affect the D.A.V. College, Lahore, as it was neither controlled by the Government, nor was it in receipt of any Government grant.

He strongly and successfully opposed the attempt to stampede the D.A.V. College Managing Committee to close the College but made full use of the occasion to start independent educational institutions, the Dayanand Industrial School, the Hansraj Mahila Mahavidyalaya and the School of Divinity, and strengthened the institutions which the D.A.V. College Committee was already running.

Under his lead and guidance the Arya Samaj continued its humanitarian activities, relief work in famine-stricken areas, rehabilitation of the victims of earthquake at Quetta or in Bihar and uplift of the Depressed Classes in most parts of the country. But the hardest problem of his life in this field was presented by the Moplah rebellion in far-off Malabar where the Muslim fanatics had not only carried blood and sword among the Hindu population but had made converts to Islam by force. Local leaders were sure that it was not only impossible to carry out any work for bringing back these converts to the hindu fold, they thought it was futile to make any attempt to do so as the local Hindus would not accept them back into the Hindu fold.

After spending a sleepless night, Hansraj decided that it was the duty of the Arya Samaj to demonstrate that Hindus could not be converted to other faiths by force. Successful relief work was organised among the victims of the Moplah fury and almost all the Hindus converted by force were readmitted and accepted back into Hinduism.

Mahatma Hansraj always dressed simply and almost austerely. He lived an asustere life verging on the heroic. He was soft-spoken, but difficult to be budged from his position. He was a realist who, however, was not willing to let evil alone. His programme for social reform embraced almost a wholesale reformation of society, ridding it of such evils as child marriage, the attitude of indifference to the weaker sections of the society, the pride of caste, and the hold of superstition and ignorance.

He was a nationalist to the core but relieved that democratic institutions could be successfully run in the country only if the social organisation was radically altered. He claimed the right of the society to fashion its educational system according to its needs and advocated provisions for agricultural, technical and industrial education to meet the needs of the times. He was an ardent Arya Samajist by faith.

Mahatma Hansraj put his imprint on modern Punjab for more than half a century. He was the first Indian to undertake service of his countrymen in an honorary capacity and the standard of service which he set up became the envy of other organisations. He had the knack of getting the best out of his fellow-workers and ability to make one rupee do the work of two, if not more.

His hold on contemporary Punjab was well illustrated by the fact that every appeal for a cause which he made his own was always more than fully met, both in men and money. He believed that there were, and would always be, spheres of useful, vital work outside politics. He included patriotism—not merely love for one's country but the urge to do one's best for it—as a part of his religion and thus prepared literally hundreds of young men for solid service to the country.

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Hanumacchastri, Indraganti (1911—)

Indraganti Hanumacchastri, born in 1911, was a leading Telugu poet, and writer. He wrote romantic poetry, short stories and essays with modern outlook.

Indraganti Hanumacchastri learnt Telugu and Sanskrit in the traditional way and passed the Ubhayabhasha Pravina examination. Though a product of the traditional school of learning, he came under the influence of modern trends in Telugu literatre and wrote romantic poetry, short stories and essays with modern outlook. Of the musical plays broadcast by the All India Radio, Hemamani was the most prominent.

In 1944, he did research on the works of Srinatha and translated the plays of Bhasa into Telugu. In 1949, collection his of poems Telugu vina and *Patalamanijari* were published, which contained lyrics and patriotic songs.

In 1950, a visit to Draksharamam, a place of pilgrimage, brought about a change in him and *Draksharamam* (200 poems) was published. The influence of modern trends lessened and he felt the necessity to interpret old poetry in new ways. He came out of the early influence of the reformist trends of Brahmo Samaj and began to subscribe to the old Hindu philosophical outlook.

The Kalidasa Kalamandiram (1973) and the *Saramati Nannaya* (1976) are collections of critical essays. The former and the *Kirtitoranam* (530 poems) received awards from the Andhra Pradesh Sahitya Academy, Hyderabad. The *Gautami gathalu* (1981) is a collection of literary and autobiographical essays. He was also made honorary member of the Andhra Pradesh Sahitya Academy. He retired as lecturer in Telugu after serving for ten years in Jawahar Bharati, Kavali.

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Hanumantharao, Kopalle (1880 — 1922)

Kopalle Hanumantharao, born at Challapalli in the Krishna district in 1880, was a leading freedom fighter, educationist and social reformer of Andhra Pradesh.

Kopalle Hanumantharao was born in an upper middle-class 'Madhava' Brahmin family in the village of Challapalli in the Krishna district of Andhra Pradesh in 1880. His father, Krishnarao, was the Diwan to the Zamindar of Challapalli. After taking his M.A. and B.L. degrees from the Madras University, Hanumantharao started his legal practice in the District Court at Masulimpatam in 1906. Had he continued in his initially chosesn profession he would possibly have ended up as a great lawyer. Indeed, so would have many of his contemporaries at the Bar.

But destiny decreed them a nobler mission. Only one year after, he had been called to the Bar, Hanumantharao bade goodbye to that calling, threw away all his degrees and testimonials into the turgid waters of an irrigation channel flowing through Masulipatam and himself took a plunge into the turbulent waters of national politics. His shining example inspired many young lawyers who boycotted the courts and gave up their lucrative legal profession, some temporarily and some permanently, to

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plunge into the stream of the nation's struggle for emancipation.

A patriot to the marrow of his bones, a firm believer in national education, khadi and village industries, Hanumantharao, working in close association with Mutnuri Krishnarao and Pattabhi Sitaramayya, started in 1907 at Masulipatam a national educational institution which three years later became the 'Andhra Jateeya Kalasala', with Hanumantharao as its first Principal.

A great believer in the academic freedom of educational institutions, he refused to accept the liberal grants offered by the British Government in India. Accepting financial assistance from the Government, even without discernible strings, he felt, would be admitting the bureaucratic Trojan horse into the academic Troy and would inevitably end up in the stifling of academic freedom and, where the assistance was from an alien Government, in the contamination of the springs of national culture.

Through extensive tours and incessant propaganda Hanumantharao succeeded in collecting for his College six lakhs of rupees and thirty acres of land. A regular contributor to the *Krishna Patrika,* he set forth his views on national education very lucidly and very convincingly in the innumerable articles he wrote for it. Khadi, carpet-weaving and basic education received places of pride in the curriculum of the Jateeya Kalasala. Admission was open to members of all castes and communities.

A devoted Gandhian, Hanumantha-rao inspired in his students a deep national sentiment and an abiding respect for the ideals of truth, non-violence, communal harmony, temperance and cottage industry. Quiet and unassuming, Hanumantharao was a harmonious blend of orthodoxy and modernism. He was an orthodox Hindu, but firmly believed in social reform and worked hard particularly for the eradicaton of untouchability and for promoting the cause of widow-marriage.

On the death of his father, Hanumantharao was offered the Diwanship of Challapalli but he turned down the offer. As a member of the Indian National Congress, he attended the A.I.C.C. Session in 1906 and ably put forth his case for national education.

As a member of the Krishna District Congress Committee he took a prominent part in the Non-Cooperation Movement in that district and also encouraged his students to vigorously participate in the movement.

In Hanumantharao's premature death in 1922, at the age of forty-two, Andhradesa lost a great patriot and an ardent fighter for noble causes. Even more, it was a loss for the whole country.

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Hanumantha Rao, Madapati (1885 — 1970)

Madapati Hanumantha Rao, born at Pokkunuru in Krishna district in 1885, was the foremost among the nationalist leaders of Telengana.

Madapati Hanumantha Rao was born on 22 January 1885 at Pokkunuru, Nandigama taluk, Krishna district (Andhra Pradesh) in a lower middle class 'Niyogi' Brahmin family of hereditary village revenue officials (*Karnams*). His father, Venkatappayya, owned about thirty acres of land and as a *Karnam* drew a salary of Rs 10/- per month.

Losing his father when he was only five or six years old, Hanumantha Rao moved to the Telengana area and had his early schooling in Urdu and English at Suryapet and Nalgonda under the care of his maternal uncles, who were employed as clerks in the Nizam's Government.

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In 1903, he passed the Matriculation examination of the Madras University.

From 1904 to 1917, Hanumantha Rao was employed in he Nizam Government Service, first in the Education Department as a clerk and then as a translator in the Hyderabad Legislative Assembly. In the meanwhile, he had passed some native law examinations and in 1918 he set himself up as a 'Vakil' (Lawyer) in Hyderabad. He first married Annapoornamma, his uncle's daughter, and on her death in 1917 he married Manikyamma.

Hanumantha Rao evinced a keen interest in public affairs. He was deeply struck by the poverty, backwardness and apathy of the people of Telengana under the Nizam's rule and resolved to dedicate himself to their awakening, primarily by education and propaganda. Already in 1915 he had become the Secretary of the Krishnadevaraya Library, Hyderabad, and collected funds for its permanents building. The Rajaraja Narendra Library at Hanumakonda was also established due to his efforts. He was a great pioneer in the Library movement in Andhra.

Largely under his initiative the Nizam Rashtra Andhra Jana Sangha was started in 1921 and Hanumantha Rao himself became its Secretary. By ceaseless propaganda he enrolled members. Fifty branches were established in different places in Telengana in three or four years. Simultaneously about ninety libraries were also established.

Hanumantha Rao championed the cause of female education. He formed an association for that purpose. In 1921, he became the manager of the Paropakarini Girls' School. Another school, started in 1928, was nurtured and sustained by his efforts. He was a pioneer in organising Conferences and Associations to create a political, social and cultural renaissance in elengana. He organised the Library, Social Reform, Vaisya and Women's Conferences and formed Associations among the lower classes and exploited sections, e.g. the Yadava, Mudiraj, Gowda, Padmasali and Harijan communities.

Due to his efforts the Nizam State Andhra Mahasabha met first at Jogipet (Medak district) in 1930 and subsequently in other places almost every year. He presided over the 1935 session held at Sirisirla (Karimnagar district). In these conferences Hanumantha Rao introduced resolutions urging various reforms in the Nizam's State, e.g. ending the oppression of the peasants by the 'Vatandars', municipal elections, etc. He was actively associated with the Andhra Research Association, the Telengana Writers' Association, etc.

Hanumantha Rao was a veteran speaker and journalist. He addressed public meetings and wrote articles regularly on the situation in the Nizam's State to newspapers like the *Nilagiri, Tenugu Patrika, Deshbandhu, Golconda and Sujata.* Up to 1944, Hanumantha Rao remained the General Secretary of the Nizam Rashtra Andhra Jana Sangha. In that year, it split into the Nationalist and Communist wings and Rao opposed the violent methods of the later.

Hanumantha Rao attended the Bombay session of the Indian National Congress in 1915 and those of 1923, 1926 and 1927 as a delegate. After the 'Police Action' of 1948, he became a member of the State Congress Committee and was its Vice-President for two years.

He was elected Mayor of Hyderabad for three consecutive terms (1950-53) he received the 'Padma Bhushan' award from the President. In 1956, the Osmania University conferred on him the honorary degree of D. Litt. From 1958 to 1964 he was Chairman of the Andhra Pradesh Legislative Council.

Hanumantha Rao was a notable writer in Telugu. He translated into Telugu 'Ananda Math', 'Life of Garibaldi', 'Mahabharata' (abridged); and also wrote in Telugu a few short stories on themes of social reform, and a history of the Andhra movement in the Nizam's State, 'Telangana Andhrodhyamamu', in two

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volumes. He died on 11 November 1970, but will be long remembered by the people of Telengana as 'Andhra Pitamaha'.

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Hanumanthaiya, K. (1908 —)

Hanumanthaiya, born at Lakkappanahalli in Bangalore district in 1908, is an eminent politician, social activist and scholar.

K. Hanumanthaiya was born in 1908 to Venkatgowda (father) and Nanjamma (mother) in a Hindu Okkaliga family, at Lakkappanahalli, Ramanagaram taluka, Bangalore district. It was a lower middle-Class agriculturist family. Hanumanthaiya was married to Puttamma in 1934. He graduated in 1930 from the Maharaja's College, University of Mysore, and in 1932 received the Law degree from the Law College at Poona.

The epics '*Ramayana*' and '*Mahabharata*', 'Dialogues of Plato' and Indian heroes like Tilak, Gokhale, Swami Vivekananda and above all Mahatma Gandhi had a strong influence in moulding his personality.

His interest and ability in organisational work was revealed at the early age of 17, when he worked as Secretary of the Students' Union in 1925 and later led the students' movement against the Simon Commission in 1928. The fact that he was a student-delegate to the Indian National Congress, Madras Session, in 1927, indicates his deep interest in that institution at such an early age.

He commenced his practice as an Advocate in 1933, but public life and social service had a greater attraction for him. He became the Secretary of the Harijan Sevak Sangha, Bangalore district, in 1933 and President of the Hindi Pracharak Sabha, Bangalore City, in 1934. His intense love for the freedom movement made him work for the Congress as a whole-time worker from 1936 to the present day. He was elected President. Bangalore District Congress Committee, and he held that post for 10 years. This experience enabled him to have a successful political career in the years to come.

He was elected to the Mysore Representative Assembly in 1940, and worked as the Secretary of the Congress Legislature Party till 1944. From 1944 to 1949, he was the Leader of that Party in the Assembly. He became the President of the Bangalore City Municipal Council in 1942. He initiated the Palace Satyagraha in 1947 which made the Maharaja of Mysore concede a democratic system of government. In all, he has been imprisoned seven times during the fight of freedom.

He was chosen as a member of the Mysore Constituent Assembly and was Deputy Leader of the Congress Party in that Assembly. He was a member of the Constituent Assembly of India in 1948. He was a member of the Abolition of Caste Nomenclatures Committee and of the first National Cadet Corps Committee.

He represented India at the Inter-Parliamentary Union Conferences held at Stockholm in 1949, Dublin in 1950 and Barzilia in 1962.

He was elected President of the Mysore Pradesh Congress Committee in 1950. He was a member of the Mysore Legislative Assembly from 1957 to 1962. He worked as the Chief Minister of Mysore from 1952 for four years.

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He served as the Chairman of the Mysore Educational Reforms Committee and a member of the National Development Council. He also worked as the President, Post and Telegraph Workers' Union, South India, and President of the Military Engineering Staff Workers' Union, Southern Region.

He served as a member of the Indian Coffee and Cardamom Boards. He also became a member of the All India Council of Technical Education and Institutes of Technology. He is chairman of the Mysore State Branch of the All India Vivekananda Rock Memorial Committee.

In 1962, he was elected to the Parliament and sieved as the Deputy Leader of the Congress Parliamentary Party in 1967-68. He attended the Commonwealth Parliamentary Conference held at Ottawa in 1966 as the leader of the Indian delegation. He made studies in Public Administration in England, U.S.A. and Canada. He was the leader of the Indian delegation to the Round Table Conference of the Institute of Administrative Sciences held in Spain in 1969.

His previous experience of the Chairmanship of the Punjab Administrative Reforms Commission held him in good stead when he was made Chairman of the Administrative Reforms Commission, Government of India, in 1969.

He was responsible for the construction of the Vidhana Sabha (the new Secretariat and Legislature building at Bangalore). He established the Literary and Cultural Development Department, which re-edited and published epics and other literary works in Kannada and started the work of the Kannada Dictionary and Encyclopaedia.

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Haobam, Tomba Singh (1909 — 1976)

Tomba Singh Haobam, born in 1909, was an eminent Manipuri playwright.

Tomba Singh Haobam was a playwright in Manipuri. After passing the Matriculation examination of Calcutta University in 1933, he joined the Ramlal Paul High School. Haobam was one of the better known playwrights of Manipuri, particularly on folk themes and was also a lyricist. His folk plays include *Tamna* and *Pidonnu* written in 1964, *Nura Shanthelembi Thainagi Leirang* and *Sayon Saphaba* written in 1965, *Thaja Thaba* and *Shajik Thaba* written in 1967. Besides these published works, he wrote several other plays which are in manuscripts.

His plays are based on folk themes, particularly on the legends and myths of Moirag. They are written in a folk idiom, though in a language highly stylized. The experiment in language, poetic and idiomatic, which he made in the plays is noteworthy. As a silent worker, he preferred to work all alone without much publicity. He got the Sahitya Bhushan award of the Manipuri Sahitya Parishad in 1976 for his contribution to Manipuri literature. He also got the best playwright award in many competitions organised by the Manipur State Kala Academy and other literary institutions of Manipur.

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Haodijam Chaitanya (1870 — 1930)

Haodijam Chaitanya, born in 1870, was a pioneer in the publication of old manuscripts in indigenous Meitei script transcribed into Bengali script and a collection of original Manipuri legends.

Haodijam Chaitanya was well verse in Bengali, English and Hindi, besides in the vernacular tongue. He was also the first person, interested in collection and publication of historical materials related to manipur.

He was drawn to re-creation of Manipuri legends and ballads and in the third phase of his literary career, Haodijam Chaitanya engaged himself in transcribing manuscripts in meitei script into Bengali script.

His works are as under: *Manipur Itihas*, (Calcutta 1890); *Khamba Thoibigi warini* (Story of Khamba and Thoibi, 1899); Khahi ngamba (Accound to the expedition of Maharaja Garibniwas, to assist the British Government in the Khasia revolt of 1829; 1900); *Takhelngamba* (Conquest of the Tripuris, 1902.

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Haq, A.K. Fazlul (1873 — 1962)

Fazlul Haq, born at Chakhar in the District of Barisal in 1873, was a leading journalist, poet and politician of Bengal.

Abul Kasim Fazlul Haq was born in a well-to-do Muslim family at Chakhar, a village in the District of Barisal in East Bengal (now in Bangladesh), on 26 October 1873. He was the only son of Kazi Mohammad Wajed and Saiyatunnissa, and had two sisters, Badrunnissa and Afzchunnessa. Fazlul Haq's father was the Government Pleader at Barisal and had a great reputation as a lawyer.

His grandfather Kazi Akram Ali was a good Persian scholar and practised as a *Muktear* at Barisal. Fazlul Haq's father was well-known for his philanthropy and helped a large number of students and other needy men. No wonder that Fazlul Haq inherited this trait from his father and even borrowed money to help others.

Fazlul Haq married three times. His first wife was Khurshed Begum, daughter of Nawab Syed Mohammad Khan Bahadur and a sister of Dr. Syed Hossain, the prominent nationalist and a great favourite of Motilal Nehru. His second wife was Zenatunnissa, At the fag end of his life he married his third wife Khadija Begum who came from Meerut.

Fazlul Haq had a brilliant academic career. After the traditional Islamic education in Arabic and Persian at home, he joined the Barisal Zilla School from where he passed the Entrance examination in 1890. He was then sent to Calcutta to join the Presidency College, from where he graduated in 1894 with triple honours in Chemistry, Mathematics and Physics. He obtained his M.A. degree in Mathematics in 1896 and was the first Muslim to get an M.A. in that subject at the Calcutta University. He had originally taken up English Literature for his M.A. but switched over to Mathematics to prove that he could do quite as well in that subject. In 1897, he took his B.L. degree.

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Fazlul Haq started his career as a teacher at the Rajchandra College, Barisal, in 1903-04. He was also interested in Literature and Journalism. He was the Editor of the Balak from 1901 to 1906 and Joint Editor of the *Bharat Suhrid* from 1900 to 1903. He was also connected with the *Navajug*, a Bengali daily, and several other papers. He formed a group of young Muslim writers, poets and journalists who did much for the intellectual advancement of Bengal. In 1906, he entered Government Service as a Deputy Magistrate and rose to be the Deputy Registrar, Co-operative Credit Societies, Eastern Bengal and Assam, during 1908-12.

In 1912, he resigned from the Government Service and joined the Calcutta Bar where he soon established his reputation as a lawyer. He was a great favourite of Sir Ashutosh Mookerjee and was close to most of the well-known public figures of the time, like W.C. Bonnerjee, Surendranath Banerjea, Narendranath Sen, Motilal Ghosh, Bhupendranath Bose, Lalmohan Ghosh, Ashwini Kumar Dutta, Ambika Mazumdar, Shamsul Huda, Abdul Rasul, P.C. Roy and others.

Fazlul Haq was attracted to politics ever since his youthful days. The plight of the Muslims in Bengal made him more concerned with the problem of improving their lot.

As a champion of the Muslim cause in India, he took an active part in founding the All India Muslim League at Dacca in 1906 and worked constantly for the Muslim interests. But his real political life began with his entry into the Bengal Legislative Council in 1913, and since then he had been associated with the Bengal Legislature till partition, except for two years (1934-36) when he was a member of the Central Legislative Assembly.

In 1913, he gave evidence before the Royal Commission on Public Services. From 1913 to 1916, he was the Secretary of the Bengal Presidency Muslim League, and from 1916 to 1921, he was the President of the All India Muslim League. While being such a front-rank leader in the Muslim League, Fazlul Haq was also actively connected with the Indian National Congress. He was one of those who were instrumental in bringing about the Lucknow Pact of 1916 between the Congress and the League.

In 1917, he served as a Joint Secretary of the Indian National Congress, becoming the General Secretary in 1918-19. When in 1919 the Congress formed the Punjab Enquiry Committee to go into the Jallianwala Bagh atrocities, Fazlul Haq was chosen as a member along with Motilal Nehru, C.R. Das and other stalwarts. In 1920, he presided over the Midnapore session of the Bengal Provincial Conference.

Fazlul Haq left the Congress after the acceptance of the Non-Cooperation Resolution to which he was wholly opposed. In 1924, he became a Minister in charge of the Education portfolio under the dyarchy in Bengal. But soon he had to resign due to the opposition of the Swarajya Party. He represented the Indian Muslims at the three Round Table Conferences in London (1930-33). For some time, he was a Councillor of the Calcutta Corporation and was elected the Mayor of Calcutta in 1935.

After a short break of two years in the Central Legislature (1934-35) Fazlul Haq returned to Bengal politics in 1936. He broke with the Muslim League, as he never saw eye to eye with Jinnah and other extremists in the League. He formed a new party known as the Krishak Praja Party on the eve of the elections of 1937. He defeated the Muslim League leader Nazimuddin and was elected to the Bengal Legislative Assembly. He first turned to the Congress for a Coaliation Ministry, but although the leader of the Congress group in Bengal, Sarat Chandra Bose, was eager to respond favourably, the short-sightedness of the Congress High Command resulted in the rejection of this move for a Coalition Government in Bengal.

Future events were to show how unwise

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and injudicious this had been. The Muslim League at once took advantage of the situation and agreed to form a Coalition Government with Fazlul Haq's Krishak Praja Party. It was from this time that the influence of the League in Bengal started to increase. Fazlul Haq had to fall in line with the separatist tenets of the Muslim League and moved the Lahore Resolution of 1940, first officially raising the demand for Pakistan.

But Fazlul Haq had really no love for the League extremists and cut himself off from the League in 1941. This led to the fall of the Coaliation Ministry in Bengal. He next formed a new Coalition Ministry, this time with Shyamaprasad Mookerjee representing the Hindu community. It had a non-communal, progressive and nationalist bias which was disliked by both the Muslim League and the British officialdom.

Due to their machinations Fazlul Haq was foreced to resign in 1943 and Nazimuddin became the Chief Minister in a Muslim League Ministry. It was only in 1946 that Fazlul Haq rejoined the Muslim League, obviously because he felt that he could not turn the tide of Muslim separatism in India.

After Partition Fazlul Haq settled in Dacca and became the Advocate-Gerneral of East Pakistan. In 1954, at the age of 81, he resigned his job and formed a new party, the Krishak Sramik Party. He was elected leader of a United Front of all parties opposed to the Muslim League. He fought East Pakistan's first general election in 1954 from two constituencies, won overwhelmingly in both and headed the United Front Ministry which proved short-lived. That ministry was dismissed after 57 days and replaced by the Governor's rule.

In 1955, he was taken into the Central Cabinet and made the Home Minister, as a result of his good following in Pakistan's newly formed Constituent Assembly. In 1956, he was appointed Governor of East Pakistan. Two years later he was dismissed from office following one of Pakistan's constitutional imbroglios. Fazlul Haq died full of years in Dacca on 27 April 1962.

Fazlul Haq's was the most colourful personality that dominated the Public life of Bengal for half a century. The dominant role he played for three decades in the political life of undivided Bengal earned him the epithet of 'Sher-i-Bangla'. Generous and affable, he was the hero of the common man. His popularity and following cut across party lines and barriers of caste and creed.

As education was almost a passion with him, he considered it his duty to advance the cause of education not merely among his co-religionists but also among all the other communities inhabiting the province of Bengal. He was directly or indirectly associated with the Establishment of many educational institutions in Bengal, such as the Islamia College (now renamed Maulana Azad College), Calcutta, Lady Brabourne College, Calcutta, Wajed Memorial Girls' High School and Chakhar College.

As Fazlul Haq was very clsoe to the rural people, especially the peasants, he had an intimate knowledge of their trials and tribulations, mainly arising out of the oppressions of the zamindars and money-lenders. He was responsible for the Debt Settlement Act, a legislative measure that considerably eased the peasants' financial burden.

The generous and charitable disposition of Fazlul Haq became proverbial in Bengal even during his life-time. It was not infrequent when he ran into debts in order to provide the much needed succour to the distressed and the needy. Simplicity was the keynote of his private and public life alike. It is a lasting tribute to his character that his communalism—even his sponsorship of the Pakistan resolution at the Lahore session of the Muslim League in 1940—was soon forgotten and only his generous nature remembered.

Though gifted with rare intellectual quali-

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ties and unusual dynamic power, Fazlul Haq remained a political enigma throughout his long public career. His weaknesses flowed from his mercurial temper which made him incapable of pursuing a fixed ideal. The vicissitudes of his long political life necessarily reflected those in the public life in the Sub-continent itself. But despite his erratic politics, he was loved and respected even by those who did never see eye to eye with him on political issues. It is in this act that Fazlul Haq's greatness really lay.

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Haqqani, Azizulla (1854 — 1928)

Azizulla Haqqani, born in 1854, was an eminent mystic poet and writer of Kashmir.

Azizulla Haqqani ancestral name coincides with that of Shah Qasim Haqqani, who belonged to the fifth generation of Pir Shamas-ud-Din Shali, the close associate of Mir Syed Ali Hamadani, the founder Muslim missionary of 'Hamadan' (then Iran). Being truthful and fearless in his word and deed, he adopted the surname 'Haqqani'.

In the early days of his life, he lived at Narparistan and at the age of twenty-five stayed at Batawara for a short span of two years. Rest of his life he spent visiting various places, such as Ladakh, Yarqand and Lahore where he stayed for four and a half years at the shrine of Data Gunj Bakhsh. This provided him with the opportunity of meeting his desciples for accomplishing his ancestral profession of 'pir-muridi'. He received his education in Arabic, Persian and Islamic theology from Syed Muhamad Shah Andabi. He had keen interest in literature, history and inherited practising 'tasawwuf' from his forefathers. He was fond of music also.

He acquainted himself with 'Qadria', 'Chastia', 'Naqsh-bandia' and 'Suhravardia' orders by the teachings of Qazi Abi Aawan Wazirabadi, Sangay Sahib Mirpuri, Ghulam Rasul Kashmiri, Abdul Samed Kashmiri and his father Pir Mohi-ud-Din Haqqani.

A prolific poet and writer, he wrote in Kashmiri: *Qissa-i-Benazir Badr-e-Munir, Gulbani-Ishq, Mahivri Gulandan* (masnavi), *Jawha- ri-Ishq* (masnavi), *Chirag-i-mahfil* (masnavi), *Razat-us-Shuhda, Sirrus-Shabadat, Masnavi Mumtaza Benazir, Qissa Dishnan* (Masnavi), *Faqirnama, Nisabi-Ladakh, Sahlabnama, Aatishnama, Baharnama* (Description of flood, fire and spring in the last three).

His Persian works are: Tarikh-i-Aalam 9four volumes-result of nineteen yeas of creative hard labor of the author), *Guldasta-i-Auliya, Guldasta-i-Tazkira-i-Salaten, Guldasta-i-Halat-i-Iqlim-i-Hind* and *Guldasta-i-Halat-i-Kashmir. Diwan-Haqqani, Lataif-ul-Haqqani, Fatuh-i-Sham, Raddi Wahabi* were in the form of distichs, quatrains and nats.

His mystic verses and nats are refreshing and impressive. He feels proud in following the style and diction of Faryabi and Anwari, the celebrated Persian poets. Influence of Mahmud Gami, Rasul Mir, Nazim and Maqbul Kralwari, the renowned Kashmiri poets, can easily be traced in the poetry of Haqqani, especially in his ghazals written in traditional style.

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Harbhajan Singh (1919 —)

Harbhajan Singh, born in 1919, is an eminent Punjabi poet, critic, scholar and translator.

Harbhajan Singh is an eminent Punjabi poet, critic, scholar and translator. An M.A. (English and Hindi), Gyani and a Ph. D. (on *A critical Study of Medieval Hindi Poetry Preserved in Gurumukhi Scripts*), he has been at different stages of his life Senior Lecturer and Head of Hindi Department, Gru Tegh Bahadur Khalsa College, Delhi (1951-67), Professor of Punjabi, Department of Modern Indian Languages, Delhi University (1968-84) and collaborator in the editing of the Akas (monthly) after retirement. He is a recipient of Award from Sahitya Akademi (1969), Delhi Administration (1974), Punjab Government (1976), Soviet Land Nehru Award (1980) in recognition of his literary contributons.

He is widely travelled in Europe, Canada the U.S.A. and the U.S.S.R. He is primarily a front-rank poet in whose poetry there is simplicity and spontaneity, unsophistication and meaningfulness of folk-song. Its predominant features are a delicately human view of life and a pensive search for certitude and personal fulfilment. *Tar tupka* (1957) is a verse play written by him. He has produced about twenty collections of his poems, such as Adh-raini (Mid-night, 1962); selections from the *Rigveda* into Rigbani, (1963); *Sarak de safe ute* (On the page of the road, 1970); *Main jo bit gya* (1970) is a selection of his own verse compiled by himself. *Alaf dupehar* (Afternoon, 1972); *Ik pardesan piari* (A lovely foreigner, 1973). *His Nah dhuppa nah chhaven* (Neither under the sun, nor in shade, 1967) earned him Sahitya Akademi award for 1969. His latest collection which reflects his mature outlook and liquid lyricism has been entitled Alavida ton Pehlan (Before bidding goodbye, 1984).

He has also contributed enough to the domain of literary criticism, theory and practice through a number of books which include *Mul te mulankan* (Value and evaluation, 1972), *Sahitya shastra (Literary treatise, 1973), Sahitya siddhant* (Principles of literature, 1974); *Rupki* (Form and structure, 1977); *Sahitya Adhyan* (Literary studies, 1981). Besides, he had translated some classics into Punjabi, e.g., Gorky's *My Universities* into *Mere vishav-vidyale* (1961), Aristotle's Poetics into *Arastu da kavya-shastra* (1964), Longinus's *On the Sublime into Udat bare* (1970). He has also edited some selections from the works of contemporary writers. viz. *Katha-Punjab* (1970) and *Qissa-Punjab* (1972).

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Harchandrai, Vishindas Bharwani (1862 — 1928)

Harchandarai, born at Manjhu in district Dadu (Sindh) in 1862, was an eminent lawyers and successful politician in Sindh.

Born of a saintly father, Seth Vishindas Nihalchand, in may 1862, at Manjhu, a tiny, sleepy hamlet, in District Dadu, Sindh,

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Harchandarai belonged to a wealthy zemindar and trading family with a tradition of philanthropy and spirituality. He was the eldest son in the family and had two younger brothers and four sisters.

Harchandrai, after completing his secondary education at Karachi in 1873, was allowed by his farighted father to undertake the risky and tedious journey to Bombay for his College education. Joining the Elphinstone College at Bombay, Harchandrai graduated in 1882 in the Second Division. In 1885, he passed the LL.B. examination and returned to Karachi to settle down there and start legal practice.

Energetic, painstaking, intelligent and persuasive as Harchandrai was, he soon emerged as one of the most reputed and eminent lawyers in Karachi. His legal advice and services were eagerly sought after not only by individuals and firms but by public organisations and corporate bodies like the Karachi Municipal Corporation, the Karachi Port Trust, etc as well. When, in 1890, the Karachi Bar Association was formed, Harchandrai was elected as its Honorary Secretary. Since then, for 38 years at a stretch, till his death in 1928, he continued to be elected every year to that distinguished position.

Indeed, within the very first two years (1886-87), Harchandrai had become so popular that in 1838 he was elected to the Karachi Municipality by a comfortable majority; and from that time also started his active participation in the Indian National Congress as well. For there decades since then, till 1918, Harchandrai attended every annual session of the Congress, although he deliberately never enrolled himself as a member of the Congress or of any other organisation in order to retain his independence.

Harchandrai was re-elected to the Karachi Municipality in 1892 and 1896. Two years later, in 1898, when the Karachi Municipality was in quest of a public-spirited and earnest-minded Lagal Adviser, Harchandrai was prevailed upon by his friends to resign his membership of the Municipality and accept the post of its Legal Adviser. After ten years Harchandrai resigned the post and was re-elected to the Municipality in 1909.

A few years earlier when the flood of nationalist movement spread all over the country following the Partition of Bengal in 1905, it reached the far-off Sind region as well. Harchandrai, in co-operation with a few other ardent nationalist leaders in Sind, like Diwan Tahilram Khemchand in Karachi, G.M. Bhurgri in Hyderabad and Viroomal Begraj in Sukkur, Launched a hurricane propaganda in the press and on the platform to quicken and intensify the emerging national enthusiasm in Sind.

In 1908, the first Sind Provincial Conference was held at Sukkur , with Seth Harchandrai as the President. On that occasion he said: "How regrettable it is that whereas other provinces in our country have been inviting our national organisation, the Indian National Congress, to hold its annual sessions in their provinces, we from Sind have lagged so far behind that during the 23 years of the existence and progress of the Congress, we have not even once invited it to hold one of its sessions in Sind, confessing, as it were, to our being content to remaining a subject race....Are we not by such apathy to and acquiescence in this disgraceful and ruinous bondage and exploitation, as guilty as the exploiters themselves...."The speech had the desire effect.

It was immediately resolved that the Congress be invited to hold one of its annual sessions in Sind, and the 28th session was held at Karachi in December 1913. Seth Harchandrai was elected as the Chairman of the Reception Committee. He had admiring friends, not only among Hindus but among all other communities as well, and they very ably helped him against heavy odds, specially the Government's open hostility, in making a grant success of the session.

In 1911, Harchandrai was elected Presi-

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dent of the Karachi Muncipality, and had the unique distinction of being re-elected President every time till 1920. During that decade, Seth Harchandrai wore himself out evolving plans for increasing the financial resources of the Municipality, improving the conditions of work of the Municipal staff and providing more civic amenities.

In 1909 Harchandrai also contested and won a seat in the Bombay Legislative Council from Sind in the first general elections under the Morley-Minto Reforms. He was successful in the subsequent two general elections in 1912 and 1916. In the Bombay Legislative Council, Seth Harchandrai so distinguished himself by his close study and intelligent grasp of every subject brought up before the House that his name used to be proposed as a member of almost every Select Committee, every Enquiry Commission, and every other body appointed by the Council.

With a record so distinguished, Seth Harchandrai had the courage in 1920, to contest for a seat in the Indian Legislative Assembly in the first general elections under the Montague-Chelmsford Reforms. His success was an achievement for a Hindu in a predominantly Muslim majority area and specially when he was opposed by the Swarajya Party.

Harchandrai soon made his mark in the Central Assembly and took an effective part in the debates in the House, specially on the annual budgets. What distinguished him during those debates was his clarity of thought, fluency in speech and abundance of apt phraseology coupled, with attention to details, strict regard for facts, erring on the side of understatement, resolutely avoiding harsh language and judiciously fashioning his speeches to suit the mood and temper of the audience. In regard to foreign affairs as well, concerning the treatment of Indians overseas.

A memorable occasion was the discussion, in February 1921, on the resolution moved in the Assembly by Jamnadas Dwarkadas from Bombay, censuring the Government for the cold-blooded Jallianwala Bagh Massacre and other hideous atrocities in the Punjab in 1919. Seth Harchandrai's speech on that occasions, commencing with Shakespeare's words ('Julius Caesar'): "If you have tears, prepare to shed them now," moved the packed House and the visitors' galleries to tears.

Even as in the Bombay Legislative Council, so in the Indian Legislative Assembly as well, Seth Harchandrai was among the few who were almost invariably chosen as members of Select Committees, Enquiry Committees, Special Commissions, etc. appointed or elected by the House.

Striving tirelessly for days, months and years on end without respite, Harchandrai had been subjecting his health to unbearable strain till, on the eve of a crucial session of the Assembly early in February 1928, he broke down completely. It was on the eve of the memorable session of the Assembly at which was to be voted the historic resolution moved by Lala Lajpat Rai, expressing no confidence in the Simon Commission.

On receiving a telegram from Lala Lajpat Rai that every available vote was indispensable, Seth Harchandrai, ignoring the entreaties of his medical advisers, relatives and friends and despite his extreme physical weakness, proceeded to Delhi. But on his way from the Delhi Railway Station to the Assembly he collapsed in an ambulance van and passed away.

During his dedicated public career of over four decades, from 1885 to 1928, Harchandrai had ceaselessly worked in almost every sphere of national and social service. As President of the Sind Hindu Sabha, as one of the prominent and active leaders of the Sind Sabha (the first social organisation in modern Sind) and as a member and a Trustee of the Sind Brahmo Samaj, Seth Harchandrai campaigned through the press and on the platform about the imperative need on the part of the people to discard out-dated superstitions and social taboos like

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untouchability, aversion to widow-marriage, wasteful social customs like dowry, child marriage, etc.

As a prominent member of the Sind Collegiate Board, as President of the Karachi Municipality and as a member of the Bombay Legislative Council, he helped evolve many a scheme for the rapid spread of free and compulsory primary education. He also helped in the establishment of the D.J. Sind College at Karachi.

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Harcharan Singh (1915 —)

Harcharan Singh, born in 1915, is an eminent Punjabi dramatist and writer.

Harcharan Singh is an eminent dramatist. He obtained Master's degree in Punjabi & History and got Ph.D. degree for his thesis 'Theatre Traditions in Punjab'. He was inspired by Norah Richard for writing dramas. *Kamlakumari* is the first play written by him in 1937.

He worked as a Lecturer in the Khalsa College for Women, Lahore. After Independence he settled in New Delhi and worked as a Lecturer in Camp College. He worked as a Reader in Delhi University; then joined Punjabi University, Patiala as a Professor and worked in this capacity till retirement. During the years 1973-74, he was honoured by the Sahitya Akademi, Delhi with its annual award for his book of drama namely *Kal, aj te bhalak* (1973) and also by the Punjab Government.

His plays are *Raja Poras* (1938), *Dur durade shehron* (1939), *Anjor* (1941), *Khedan de din char* (1943), *Dosh* (1948), *Tera ghar so mera ghar* (1953), *Punian da chan* (1954), *Ratta salu* (1957), *Shobha shakti* (1962), *Chamkour di garhi* (1969), *Mitti dhund jaq chanan hoa* (1970), *Kal aj te bhalak* (1972) and *itihas jawab mangda hai.* One-act Plays: Jivanlila (1940), *Sapatrishi* (1942), *Panj gitra* (1944), *Mere chonve ekangi* (1957), *Harcharan Singh de chonve ekangi* (1959) and *Murke di Khushbu. Short Stories: Sipian* (1942) and *Navin savr* (1952). Criticism: *Punjabi sahit da sanklop itihas* (1953).

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Hardekar, Manjappa (1886 — 1947)

Manjappa Hardekar, born at Banavasi in North Canara district in 1886, was a great political thinker, journalist and social activist.

Manjappa Hardekar, the well-known social reformer, political thinker, journalist and writer, was born at Banavasi and educated at Sirsi. Starting his career as a teacher, he was drawn into the national movement with the partition of Bengal, and started at Davangere a paper which reflected the political opinion of Tilak. Later he came under the influence of Mahatma Gandhi whose disciple he remained till the end by practising celibacy and the principle of satyagraha and propagating the use of handspun cloth. He was the first man to write in Kannada about Gandhiji and his teachings.

Manjappa Hardekar was born on 18 February 1886, in a poor Lingayat family of Banavasi, in North Canara district, now in Karnataka State. His elder brother. Madhulingappa, who was a clerk in the taluka office at Sirsi, in North Canara district, had the sole responsibil-

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ity of maintaining the family. In the Year 1903, at the age of seventeen, Manjappa completed his primary education and joined a Kannada Primary School at Sirsi as an assistant teacher. In 1905, he came to be in sole charge of another school at Sirsi.

His regular habit of reading newspapers kept him informed about the political developments in India and developed his nationalist bent of mind. The Partition of Bengal in 1905 aroused patriotic feelings all over India. Its impact was felt in Karnataka also. Then, Manjappa, who was deeply moved, felt that the newspaper was the best means to arouse political consciousness among Indians. Eager to start a nationalist newspaper, he resigned the post of a school teacher in 1906 and proceeded to Davangere. There with the help of his brother Madhulingappa and some local patriots he started a weekly in Kannada known as *Dhanvantari.* The anti-British news which regularly appeared in his paper made it very popular.

Manjappa's participation in the freedom movement was in the form of publication of books and journals, starting of various associations and delivering of lectures. Sri Mritunjaya Swamiji was then the pontiff at Davangere. Under his inspiring guidance, Manjappa started the 'Bhajana Mandala' (prayer association) and organised religious and social functions in the month of *Sravana.* For the first time, he thought of observing 'Basava Jayanti' as a public function and started the same in the year 1913.

In 1917, he founded an association of the young Lingayats known as the 'Veerasaiva Taruna Sangha' with the object of making them conscious of their political and social problems.

His activities were not merely confined to the interest of one community only. With the idea of establishing good relations and understanding among all sections of the society, Manjappa started an association known as the 'Jnan Prasarak Sangha'. Under its auspices he arranged lectures and discussions on subjects of national interest.

When he had to close his press due to lack of funds, Manjappa maintained himself and his old mother on the meagre earnings from the sale of his books. He had decided to bring out at least one book every year.

In the year 1914, he went to Poona and met Lokamanya Tilak and discussed with him a number of problems confronting India. With Tilak's permission he translated his 'Gitarahasya' into Kannada. In the same year, he attended the session of the Indian National Congress held at Madras.

Manjappa was equally concerned about social reform, especially about the uplift of the depressed classes and education and proper status of women in society. There could be no social reform without improving on both these fronts, he maintained. Not less concerned about the right type of education for the future citizens, he started his own school in his ashram at Almatti. He fought against the caste sytem which was the root cause of communal tensions and social violence. All his life he struggled against the evil forces that vitiated Indian life and impeded its progress along moral lines.

With the launching of the Non-Cooperation Movement, Manjappa came under the spell of Gandhiji. He decided to wear nothing else than Khadi and persuaded the people to do so. During the period of four years, From 1919 to 1923, he published in Kannada several books dealing with the life and philosophy of Mahatma Gandhi and the philosophy of 'Satyagraha'.

In the year 1922, he founded the '*Satyagraha Samaj*' in Hubli and rallied round it the youths of that city. He also founded the '*Satyagrahasrama*' on the banks of the river Tungabhadra near Harihar. In 1924, he published a book called '*Shri Basava Charitra*'. In the same year, he attended the session of the Indian National Congress held at Belgaum and there he organised a volunteers' corps called the 'Basaveshwar Sevadal'. On that occasion, he also published a book entitled 'Satyagrahi

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Basaveshwar' both in Hindi and in Marathi. At the same time, he also organised a Veerasaiva Conference in Belgaum to which he invited Mahatma Gandhi and other National leaders.

Manjappa was as good an orator as a writer. He delivered an inspiring lecture at the meeting of the Provincial Congress Committee held at Bijapur in 1929 under the presidentship of Rajagopalachari. From 1925 to 1927, he toured the whole of Northern Karnatak and the Kannada-speaking areas of the old Nizam's Dominion and delivered lectures on subjects of national interest.

From May 1927, he made Almatti, in the Bijapur district, the centre of his activities and established there an *Ashrama* and a school. From the same place, he started publishing two monthlies called the *Khadi Vijaya* (1928) and the *Udyoga* (1930) and a weekly called the *Sarana Sandesa* (1931). In 1933, he published a book called 'Khadi Sastra'.

In the year 1934, when Mahatma Gandhi was in Karnatak with the object of eradicating untouchability, Manjappa accompanied him throughout his tour. In order to arouse social consciousness among the womenfolk of Karnatak, Manjappa started in 1935 the observance of Akkamahadevi's (a twelfth-century woman saint) birth anniversary as a public function.

Manjappa devoted the evening days of his life to publishing books. The most important among these included his autobiography, 'Suddhi Mattu Sanghatante', 'Vachanakarara Samaj Rachane', and 'Echchatta Bharata'.

Manjappa was a very broad-minded man. He went even to the extent of criticising Gandhiji's idea of burning foreign goods, for he felt that those goods could be made use of by the poor people. He condemned the non-Brahmin movement, then very popular in Karnatak, and did not even once attend such meetings.

His writings cover a wide range and relate to every aspect of his life dedicated to national resurgence and social reform. He wrote about the life and teachings of saints and savants and social reformers like Mahatma Gandhi, the Buddha, Vivekananda, Swami Ramatirtha and Basava, great figures in history and mythology and many a tract and treatise of immediate topical interest inculcating patriotism, self- reliance and ethical values, all directed towards social harmony and national progress. His books number more than fifty but the man, greater than all his writings, practised what he preached and lived a life which made people regard him as the Gandhiji of Karnataka.

Throughout his life, he remained unmarried and led the life of an ascetic. Single-handed, he wrote many books and conducted various journals, a feat which would have been difficult for many institutions. For his ascetic life entired, devoted to the service of the common man, he has been appropriately called the 'Mahatma Gandhi of Karnatak'. It was very unfortunate that he died on 3rd January1947, a few months before India got her independence, a consummation for which he had spent his whole life.

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Hardiker, Narayan Subrao (1889 —)

Narayan Subrao, born in Dharwar district in 1889, was an eminent free-

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dom fighter and social activist of Karnataka.

Narayan Subrao Hardiker was born on 7 May 1889, in a poor Brahmin family of a small village in Dharwar district, Mysore State. His father, Subrao, was in Government service in an humble capacity and led a poor and contented life. After the death of Subrao in 1896, Hardiker's mother Yamunabai, had to struggle hard to maintain her seven children and himself. Hardiker's elder brothers fell victims to various diseases. Circumstances forced Nana (Narayan Hardiker) to move from place to place to pursue his education. With great trouble he could complete his primary education in Kannada.

Then he proceeded to Poona for secondary education. It was here that the young mind of Nana was profoundly influenced by the patriotic articles of Lokamanya Tilak appearing in the Kesari. In the meantime, he had to come back to Hubli and he continued his secondary education there.

Even as a school-going boy Hardiker began to take an active interest in the activities of the freedom movement. In 1905, there were agitations all over the country to protest against the partition of Bengal. When no reaction took place in Karnatak, it was Hardiker who organised the 'Arya Bala Sabha' and opened a 'Swadeshi' shop at Hubli and appealed to the people to use 'Swadeshi' articles and to boycott foreign goods. A Kannada version of the *Kessari* was published from Hubli, and Hardiker used to translated articles from the *Kessari* into Kannada. Sometimes, he himself used to write articles on the need of bringing about a revolution in the country.

After his Intermediate examination, Hardiker proceeded to Calcutta to study medicine. The rare opportunity of continuing his studies in Calcutta which had then become a centre of nationalist activities added very much to his patriotic spirit. After the successful completion of the M.C.P. and S. course in Calcutta, he proposed going to America to continue his education in medicine and surgery. With the help of funds collected from liberal-mined nationalists from both Karnatak and Maharashtra, Hardiker went to America in 1913 and joined the Michigan University.

In 1916, he was appointed as an Extension Lecturer there which gave him an opportunity to study Ancient Indian History and Culture. He also took an interest in the activities of the Hindustan Association of America, and in 1915 was chosen as the President of that organisation. Then for about forty months, he had a glorious opportunity of working under the great national leader, Lala Lajpat Rai.

The Indian Home Rule League of America was founded in 1917 with Lajpat Rai as President and Hardiker as General Secretary. In that capacity, Hardiker tourned the whole of America and gave public lectures and attended seminars to create a favourable opinion in America for the Indian freedom movement.

After his return from America, Hardiker chose Karnatak as the field of his activities. He was appointed as one of the Secretaries of the Karnatak Provincial Congress Committee. At the same time he engazed himself in organising numerous institutions to help the growth of national consciousness among the people, like the 'Ganesh Mandal', the 'Prabuddha Varga', the 'Varta Prasarka sangha', the 'Bhagini Mandala', the Tilak Kanya Shala', the 'Tilak Grantha Sangrah', etc. He also started a National School and a Commercial Institute in Hubli.

The greatest contribution of Hardiker to the Indian movement was the 'Hindusthani Sevadal' which he organised in 1923. He strove hard to make it popular all over the country. He edited and published a journal called the Volunter for the same purposed. Under the auspices of the Hindusthani Sevadal, an All India Academy was started at Bagalkot in 1928 to train volunteers on an all-India basis.

In 1930, he was imprisoned twice and the

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Sevadal was banned. Hardiker participated in all the movements launched by the Congress, and went to jail a number of times. Though, he did not participate in the Satyagraha Movement in Karnatak, because of his preoccupation in such movements outside, he was an unfailing source of inspiration for all such movements in Karnatak. In 1935, Hardiker started the Karnatak Health Institute at Ghataprabha which has now blossomed into an important medical institute.

In 1946, Hardiker was chosen as President of the All-India Volunteers Conference held in Delhi. Even after India won her Independence Hardiker remained away from power and politics and concentrated his interests and energies in constructive activities.

In 1950, his Diamond Jubilee celebrations were observed. On that occasion a s Sourvenir was published and a purse of Rs. 61,000/ was presented to him. In 1952, he was elected a member of the Rajya Sabha and continued in that capacity up to 1962. In recognition of his signal services to the country, he was awarded the title of 'Padmabhushan'.

A great organiser and a social worker, Dr. Hardiker has throughout been a nationalist. As far as his simplicity of life is concerned, he is second only to Mahatma Gandhi. He did not merely cherish high ideals like widow-marriage and equal rights for women, etc., but actually built institutions to implement his most cherished ideas.

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Hardyal, Lala (1884 — 1939)

Lala Hardyal, born in Delhi in 1884, was one of the greatest revolutionaries and a founder of the Ghadar Party in the U.S.A.

Lala Hardyal was born in Delhi in 1884 in a lower middle-class Kayastha family. His father, Gauri Dayal Mathur, a scholar of Persian and Urdu, was employed as a Copy-Reader in the District Court at Delhi, Gauri Dayal had a large family of seven children, four sons and three daughters, which he maintained with great difficulty with his meagre income. His wife was a pious woman imbued with the traditional Hindu culture. Under the influence of his devoted mother, Hardyal in his boyhood regularly visited and prayed at a Delhi Temple dedicated to Lord Shiva.

Hardyal was sent to a primary school at the age of four. From his early school days he displayed a prodigious memory and proved to be a precocious child. He passed his middle school examination from the Cambridge Mission School at the age of twelve, and Matriculation at fourteen, always standing first. Then, he joined the Intermediate Class at the St. Stephen's College, Delhi, where he again stood first. At the St. Stephen's, besides his text books, he began to study the 'Gita', 'Manu Smriti' and 'Rig-Veda'. A firm theist, he began to perform religious penances in quest of inner happiness. He did his B.A. from the Punjab University at Lahore and won a scholarship. He joined the Government College, Lahore, for his M.A. degree in English Literature and stood first in 1903. Next year, he obtained the M.A. degree in History.

In recognition of his brilliant academic attainments the Punjab University recommended and the Government of India awarded him a scholarship of $200 per annum for higher studies in England. In the meantime Hardyal had been married to Sundar Rani. He left his parents and wife and sailed for England in 1905. Here, he joined St. John's College, Ox-

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ford, for the Honours Course in Modern History. He also did his Ph.D. from the London University.

In London, he came under the influence of Shyamaji Krishna Verma, Editor of the *Indian Sociologist* and a recognised leader of the Indian Revolutionary Movement. He also came under the influence of Vinayak Damodar Savarkar and Madam Cama. His close associates were Master Amir Chand, Raja Mahendra Pratap, Rash Behari Bose, Barkatullah, Birendra Nath Chattopadhyaya, Pandit Jagat Ram, Pandit Kanshi Ram, Champak Raman Pillay, Vishnu Ganesh Pingley, Khan Khoje, Sardar Kartar Singh Sarabha, Baba Sohan Singh Bhakna, Baba Jwala Singh, Sant Wasakha Singh, Baba Kesar Singh, Baba Prithvi Singh Azad (Lalru) and others, all of whom had dedicated themselves to the cause of liberating their motherland from British slavery. Such was the charm of their company that Hardyal threw away the scholarship, declaring that "No Indian who really loves his country ought to compromise his principle and barter his rectitude for any favour whatever at the hands of alien oppressive rulers of India." Henceforward the talents of this genius were entirely devoted to revolutionary work. He returned to India in 1908 to work among his people and arouse their latent spirits.

India, he found, was steeped in superstitions and wedded to practices. Which retarded all progress. "Men were ignorant and women were in servitude. Invidious caste distinctions divided man from man. Hindus and Muslims did not regard themselves as belonging to one nation. These evils shall have to be eradicated to save moral energy in India, so necessary for progress." The British system of education, he wrote, served "to crush our national aspirations..The British schools and colleges were founded to wean the youth from the sudden and absolute expulsion of the English...The British teach our boys what is really a caricature of history...that we are an incapable race...Woe to the nation that allows its children to read such history." He advocated the study of Sanskrit, as "with its decay will fall the whole edifice of Hindu civilization".

He strongly supported the establishment of national institutions. "National institutions are the essential of national life. There can be no nation without national institutions."About education, he wrote, "The awakening of patriotism through the teaching of national history is thus the first requisite of a sound educational system...It must awaken in boys a sense of their duty to humanity and the nation; it must form the national type of character; it must accustom oys to the national modes of life and thought which are around them...Popular education will lead to a demand for free political institutions. The despotism of the princes will be curbed; so it has been in Europe, so it shall be in India." He went to Lahore in 1908, stayed with Lala Lajpat Rai, met his associates and suggested 'passive resistance' as a weapon of struggle against the British. In this he anticipated Mahatma Gandhi by ten years.

Not achieving much as a social reformer, he left India again in 1908, travelled through Europe and is said to have become a non-sectarian friar. He again came to India in 1910 but returned to Europe the same year. He was so impressed with the intellectual advancement in France and Germany that in July 1912 he wrote in the *Modern Review* (Calcutta): "Young men of India, look not for wisdom in the musty parchments of your metaphysical treatises. There is an endless round of verbal jugglery there Read Rousseau and Voltaire, Plato and Aristotle, Haeckel and Spencer, Marx and Tolstoy, Ruskin and Come..." Instead of the Vedas, he now stood for the study of modern sciences and sociology, "Do not try to follow in he footsteps of old Rishis but set up new ideals of Rishihood for the future. Teach the people that the old gods are dead..."

In 1913 thick war clouds hovered over Europe. Hardyal went to America and threw himself heart and soul into the struggle for Indian Independence. Imbued with an intense

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Anglophobia he planned to free his motherland from the British yoke. Along with other Punjabi Sikh immigrants, the chief being BabaWasakha Singh, he started a journal named the *ghadar* and published it in the '*Yugantar Ashram*' in English, Hindi, Gurmukhi, Urdu, Bengali and Marathi. Its first issue came out on 1 November 1913. Through the medium of this paper a violent anti-British propaganda was launched. Passions were excited to strike against the British if and when a European war broke out. Hardyal began to address meetings of Indians.

One such meeting was held on 30 December 1913 at Sacramento and another in Vancouver. Branches of the Ghadar Party were established in America, Europe and India. In March 1914, Hardyal was arrested for undesirable activities, but he jumped his bail and came to Switzerland where he started another anti-British paper, the *Bande-mataram*. He also contributed articles to *Modern Review* of Calcutta. From Switzerland he went to Gemany and is also said to have established contact with Anwar Pasha of Turkey.

In Germany he opened an Oriental Bureau for the purpose of bringing about an armed revolution in India. Here in the first year of the war he found himself close to the Germans, and studied their character, aims and objectives. He was completely disillusioned and modified his earlier views about them. To him now British imperialism was far better than German. In the later stage of the war, he desired that the British should remain as trustees of the future of Asia and urged upon his countrymen to work for Home Rule and give up the idea of complete independence.

This was too much for the Germans, so he was hounded out of Germany. He went away to Stockholm in Sweden and stayed there till October 1927. He was now a changed man. In 1920 he wrote that a mixed European and Oriental administration was the best for Egypt, India and Persia. After a brief stay in London in 1927, Hardyal again saile for U.S.A. His views had now undergone a complete change. He began to look down upon everything Hindu and admired everything Western. He advised the British to convert the Empire into the 'British-Oriental-African Commonwealth of the future'. In America, he was appointed as a Professor of Sanskrit and Philosophy at the Berkeley University (California). Some time later his services were lent to the Standford University.

The last years of Lala Hardyal are wrapped in mystery. In 1939, came the news that an Indian 'Sannyasi' had died in Philadelphia. His old revolutionary friends suspected that he was the victim of a foul play. Hardyal was a genius, an ardent nationalist, a rare intellectual and a prolific writer.

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Hare, David (1775 — 1842)

David Hare devoted the best part of his life (1800—1842), to the people of Bengal. He was a main architect of the new education and the founder

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of 19th century Bengal regeneration and renaissance.

David Hare was born on 17 February 1775, persumbly in London where his father was a watch-maker. David's mother came from Aberdeen which he visited to meet her people before coming out to India. It is a mark of his reticence that his Indian friends remained ignorant of the names of his parents.

David had three brothers—Joseph, a businessman, at 48 Bedford Square, London; Alexander (James ?), who came to India and had a daughter, Janet; and John, who visited India also but settled with Joseph, and had a daughter, Rosalind.

At David's request, his family took good care of his friend Rammohun Roy in England. Rammohan was persuaded to stay with them for some time; a niece attended his last illness at Stapleton Grove; all the Hares came to the Raja's interment, 18 October 1833. David himself was a life-long bachelor.

David Hare was a philanthropist, no intellectual scholar, though the intellect of contemporary Scotland must have touched him. He 'must have received a good plain education', was well-informed and had read the best authors, with a library of his own. He spoke and wrote effectively, and acquired a smattering of Hindustani and 'broken Bengali'.

He took up the watch-trade in Calcutta (1800), Shifting next year from Larkins Lane to the 'South-West Corner of the Church Yard' near the street which still bears his name. He transferred (1 January 1820) his successful business to Gray, his assistant and possibly a relative with whom he continued to live in Hare Street till death. David invested his profits in landed property round the present College Square, but generosity drove him to debtors; part of the land he sold cheap to the Sanskrit College; another part he gifted to house the Hindu College.

The controversy about the Founder of the Hindu College ought to be settled by the *Calcutta Christian Observer,* 1832. It states, on the authority of Derozio, that Hare mooted, at Rammohun's house in 1815, a scheme for a metropolitan education centre, as an 'amendment' to the Raja's projected religious society. In Hare's own words later- "I was enabled to discover, during my intercourse with several native gentlemen, that nothing but education was requisite to render the Hindus happy." It was Hare's plan which was carried 'by a Native' to Hyde East who convened the foundation meeting on 14 May 1816. Near-contemporaries regarded Hare as the real founder of the great College—Kisorichand Mitra (1862), Rajnarain Bose (1874-76), Pearychand Mitra (1877). Hare also helped drafting of the original College Rules.

Hare was associated with the School Book Society of 4th July 1817 for the 'cheap or gratuitous supply of useful school books, other than religious, in English and oriental languages', contributing Rs. 100 annually.

The School Society of 1 September 1818 was largely sustained by Hare, its European Secretary (1823-42), who in 1828 gave it Rs. 6000. the Society helped existing schools and started new free schools, for example, at Thanthania (Arpuli) and Champatala (Pataldanga): these two merged by 1834 in Hare's School. Hare employed Krishnamohan Banerji and Rasik Krishna Mallik as teachers at Pataldanga, but had to remove the two 'firebrands' reluctantly or orthodox pressure. From 1819-20, thirty free scholars were sent up by his schools regularly to the Hindu College where they formed its elite of 'ornaments'.

Hare devoted his entire day to the Schools and the Colleges where he was Visitor (1819), Inspector (1824), Committee, member (1825). He befriended the Great Derozio, protecting him from the head D'Anselme, standing up for the maligned teacher of Young Bengal at the time of his dismissal (1831).

After Derozio, Hare was the ally of Young

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Bengal. He was the protector of the Academic Association and patron of the Society for the Acquisition of General Knowledge (1838). He appeared with the Derozians in public meetings-against Press Regulations (15 January 1835),for extension of the Jury (8 July 1835), aganist Indentured Labor (10 July 1835), for co-operation with the British Indian Society (1839). He rescused 'coolies' intended for Mauritius from a Pataldanga house. He participated in the petition for the use of English in 'mofussil' courts (1835) and the agitation for legal reforms (1836).

The Derozians reciprocated Hare's friendship. They (565 young men) when the first to publicly honour Hare, on his 56th birthday; they secured his portrait (now in Hare School) and erected the 1847 memorial Statue (in the Presidency College now); they organised the Hare Prize Fund and the anniversary meetings after his death for 25 years without a break; one of them produced the standard biography.

Hare fully stressed Bengali education in his schools. In the fitness of things, he was asked to lay the foundation (14 June 1839) of the Bengali Pathsala in the Hindu College grounds. He subscribed to the Ladies' Society for Native Female Education (1824).

The Principal of the epoch-making Calcutta Medical College (1 February 1835) noted: 'without Mr. Hare's influence an attempt to form a Hindu Medical class would have been futile'. From 1837 to 1841, Hare was it Secretary and Treasurer, virtually its Principal. Hare was a member of the Agri-Horticultural and Asiatic Societies, a donor to the District Charitable Society. His financial difficulties due to generousity were eased too late by his appointment (1840) as the Third Commissioner to the Court of Requests on a salary of Rs. 1000.

Hare died suddenly of cholera on 1 June 1842. On a rain-sodden inclement day, 5000 Indians followed his body from the Hare Street residence to the grave in College Square in his own land appropriately.

With a warmth rare indeed in official documents, James Kerr noted in his *Review*: "It was the manifest interest he felt in the work, in the exertions of the masters and in the progress of the students, mixing freely with the latter,..joining in their amusements,...giving them advice,... and assisting them...in obtaining situations, that made him so beloved and so useful. He used also, when they were sick, to visit them at their houses, bringing medicine to them...even Hindu women would lay aside their reserve and consult him as they would a father or brother."

Hare said himself: "It has always been a rule with me never to being myself into public notice. But others remembered. Rasik Krishna described his palanquin as a 'travelling despensary'. Would be students ran after it to catch his kindly eye."

Simple in habits, Hare developed Bengali food-tastes. Unostentatious but sociable, he attended Hindu social gatherings. Fond of walking, he covered 28 miles one night .

Rationalism drew him close to Derozio. Common to both was the conviction that India needed most 'a dissemination of European learning and science'. Both encouraged freedom of thinking and personal integrity 'to throw off the fetters of that antiquated bigotry which still clung to their countrymen.' Both were beloved of the students whom Hare called 'reformers and instructors.' And both were 'Godless' secularists. Hare was unwilling to admit 'half-Christians' who 'will spoil my boys'; he has even been termed 'an atheist'; the *Friend of India* refers to his inveterate hostility' to organised Christianity; and he was not buried in consecrated ground.

The Young Bengal Address (1831) spoke of Hare as "the man who has breathed a new life in Hindu Society, who has voluntarily become the friend of a friendless people, and set an example to his own countryment and ours." The Memorial Statue (1847) adds that Hare "having acquired an ample competence cheer-

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fully relinquished the prospect of returning to enjoy it in his native land in order to promote the welfare of that of his adoption".

Macaulay observed in 1835: "Of all those who now take an interest in the cause of Native Education, Mr. Hare, we believe, was the first in the field...to induce the Native inhabitants...to cultivate the English language...as the most convenient channel through which access was to be obained to the science of the west."

One abiding result of Hare's work was the pure secular education in the College founded by the orthodox but shaped by him. And the Derozian Radhanath Sikdar aptly compared him to 'the morning star'.

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Hariaudh, Ayodhya Singh Upadhyaya (1865 — 1947)

Ayodhya Singh Upadhyaya, born in 1865, was an eminent Hindi poet, critic and literary historian.

Ayodhya Singh Upadhyaya 'Hariaudh' was an eminent Hindi poet, critic and literary historian. Brought up and shaped at an early age under the wholesome inflence of his literary Sikh Guru Baba Sumer Singh, Hariaudh started his career as a teacher, and then worked as a government employee (up to 1923). Starting his early writings from 1893, his long literary career is marked by a continuous process of conscious experimentation in the use of literary forms, subject-matter, language, metre and style.

At the threshold of his literary career, he wrote novels and plays but met with little success; he also wrote a number of critical works demonstrating his mature powers of reflecting intellect. He then concentrated on poetry, that was actually his first passion, with great success. He employed themes ranging from old traditional modes and thought to the new ones reflecting newly evolved values, modes and bought-patterns of the rapidly changing socio-political age to which he mentally and emotionally belonged.

Being self-conversant with Sanskrit, Hindi, Persian and Urdu and as such, possessing an intimate understanding and appreciation of their beauty, strength and subtle power, he produced books, specially poetry, skillfully using metres, vocabulary and colloquial expressions drawn from all these sources, evolving his own peculiar prose and poetic style as the theme warranted. His restive creative consciousness aroused in him an irresistible desire to invent or evolve his own poetic idiom.

His literary powers seem to have culminated into his masterpiece *Priya pravas* (Departure of the beloved, 1914), which paved the way for 'Khariboli' into a fine instrument of expression. *Priya pravas* enjoys the privilege and distinction of being the first epic of Hindi in Khariboli, though, in some quarters, the claim has been moderately refuted on counts of fine literary reckonings. Nevertheless, the work took the entire Hindi world by storm.

Hari Audh, after his formal retirement from office as Kanungo, was honoured by an honorary Hindi professorship at the Banaras Hindu University and by presidentship of a session of Hindi Sahitya Sammelan (Allahabad) in view of his highly meritorious and long-standing services to the cause of advancement and enrichment of the Hindi language and its literary creativity.

Priya pravas is noted for depiction of profound and elemental parental affection, for giving a new and realistic interpretation to the

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puranic theme, characters and incidents in the light of the logic and reason of the age, and a blend of highly sanskritized vocabulary with simple transparent Hindi. *Ras kalas* (1931) is an academic work noted for Hari Audh's original and keen aesthetic insight with fine discerning capacity at categorisation of human feelings and sentiments and diverse traits of human nature, as is very much expected of a critic with a classical bent of mind.

Hindi bhasha aur sahitya ka vikash (1930) is an account of the growth of Hindi in its linguistic and literary aspects presented in an evolutionary manner.

His other important works are *Theth Hindi ka that* (1899); *Adhakhila phool* (1907); *Padya pramod* (1917); *Ritu mukur* (1917); *Padya prasu* (1925); *Bol chal* (1928); *Chubhate chaupade* (1932); *Chokhe Chupade* (1932) and *Vaidehi vanavas* (1940).

Besides, certain novelettes and plays of lesser importance written in his formative years, *Kabir vachanavali* (edited work) and *virahini vrajangana* (poetry) may also be usefully added to the list.

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Haribhadra (700 — 770)

Haribhadra, born in Hindu Brahmin family, was an eminent Jaina saint and philosopher of ancient India.

The exact or even approximate dates of Haribhadra's life are a matter of dispute (and some scholars have theorized that there were two great thinkers by the name Haribhadra), and hardly anything of the details of his personal life are known. About all that we can state with some assurance is that Haribhadra was born as a Hindu Brahman (of the priestly caste) and that he achieved a high degree of learning. There are legends, however that may hint at some aspects of his personality.

One legend states that at one time he became quite arrogant about his academic accomplishments and tied a string made of gold around his belly to prevent it from bursting from the weight of all his knowledge. Thinking that he had learned all that could be known, he proclaimed that if anyone could tell him something new, he would devote his life to the pursuit of it. It so happened that he overhead a Jaina nun called Yaksini reciting a verse that he could not understand. Having been humiliated, he turned first to her and then to her teacher for guidance, thus beginning a long career first as student and then as teacher of Jainism.

Haribhadra Suri, also known as Virahanka, the oldest of the many Haribhadras of the century (700 to 770) according to Muni Jinavijayaji), a Brahmin by caste, was born at Chittor (Rajasthan), and was the 'purohita' (family priest) of the legendary king Jitari. After initiation he moved to Rajasthan and Gujarat and probably to distant parts of north India. He, a Swetambar Yati, was the pupil of Jinadatta Suri of the Vidyadhara-gachchha and was also the spiritual son of Yakini Mahattara who was a tool in converting him to the Jaina faith. Manyfold learning and literary activities won for him the successorship to Acharya Jinadatta and the title of 'Yugapradhana' (prominent of the era) as well. He became the teacher of Uddyotana Suri in logic and philosopy and a distant religious teacher of Siddharshi. He organised the clan of the Porwals (Pragwata) at shrimala (modern

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Bhillamala) and converted them to Jainism. He is said to have produced the Mahanishithasutra from a decaying manuscript.

In a twelfth-century, story told about Haribhadra, two of his nephews were reportedly murdered in a Buddhist monastery for spying on philosophers of the rival faith. In conflict with the Jaina virtue of non-violence, Haribhadra retaliated by defeating a group of Buddhists in debate and then forcing them into a cauldron of boiling oil, killing them. According to legend, he was then forced to atone for this sin by performing penance as prescribed by his teacher.

The account of his conversion is that though he was very proud of his learning and challenged others publicly for debate, yet he got himself converted by a Jaina nun Yakini, the Mahattara as he could not understand a verse recited by her.

He had mastery over the Sanskrit and Prakrit languages, Jainism, Buddhism and Brahmanical philosophies. He was well-versed in the Hindu puranas, literature and religion. He was an eminent logician, a witty critic of irrational legends and had fascination for popular and humorous stories. He was a creative artist, a satirist and a champion of rationality. His scholarly discussions on the doctrines of Jainism, Buddhism and Brahmanism are remarkable. His unique satire Dhurtakhyana (story of the rogues) has significance of its own as it deals with an unusual topic.

Haribhadra wrote extensively. Hundreds, if not thousands, of volumes have been attributed to him, and they cover a wide range of issues. His two major Prakrit texts are the *Samaraiccakaha*, a literary tale that discusses the workings of *karma,* using as examples such tales as that of the greedy man reborn as a coconut tree, and the *Dhurtakhyana,* a satirical critique of Hindu mythology, drawing parallels between wastrel human behaviour and similar activities performed by Hindu Gods.

He gave impetus to popularise Sanskrit in various branches of the literature of the Swetambaras. He was a versatile author and dealt with various subjects. Tradition ascribes to him an extraordinary number (1400-1444) of works and Kalyanavijayaji has listed at least 88 works of his, either preserved or quoted by others. He wrote in Sanskrit and Prakrit, both in prose and verse. He made innovation by writing Sanskrit commentaries on the Ardhamagadhi canonical works of the Jainas. More than four dozen works of his are available, out of which three quarters are his original works of which some are with his own commetaries. Remaining works are Sanskrit commentaries on the Jaina canonical works, the works of some earlier Jaina Acharyas and a Bauddha Acharya Dignaga. A quarter of all of his available works are in Prakrit and the rest in Sanskrit.

In his Sanskrit philosophical texts such as the *Anekanta jayapataka* and the *Sastravartasamuccaya,* he demonstrates his wide grasp of namerous sects of both Hinduism and Buddhism. Although, he does not deviate from the core Jaina teachings of life force (*jiva*), *karma* and non-violence (see the chapter on Mahavira in this volume), he does accept the possibility of truth in other traditions. His work represents one of the earliest cases of overt philosophical tolerance in the Jaina religion. For instance, his *Ashtakaprakarana* lists eight qualities that can be universally applied to the faithful of any tradition: nonviolence, truth honesty, chastity, detachment, reverence for a teacher, the act of fasting, and knowledge.

Some of Haribhadra's most original thinking is found is his two Sanskrit Yoga treatises, the *Yogadrishtisamuccaya* and the *Yogabindu.* In the former work, Haribhadra provides a comparative analysis of four Yoga schools and aligns their various stages with the fourteen stages of Jaina spiritual advancement. Using Patanjali's eightfold Yoga path, he develops his own eightfold Yoga scheme, drawing heavily from the goddess imagery prevalent during the era in which he lived. His eight stages bear the names of *Mitra* (friendly),

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Tara(Protector), *Bala* ((Power), *Dipra* (Shining), *Sthira* (Firm), *Kanta*(Pleasing), *Prabha*(Radiant), and *Para* (Highest) Yoga. These are then correlated with two additional Yoga systems. One is attributed to Bhadanta Bhaskara and is apparently Buddhist in origin, judging from its repeated use of negative terminology. The other is attributed to Bandhu Bhavaddatta, which, from the name of its author and its distinctly Hindu terminology, seems to stem from Vaishnava Hinduism.

Haribhadra indicates that he supports multiple perspectives of ultimate reality, noting that With these words—Sadashivah, Parabrahma, Siddhatma, Tathata—One refers to it, though the meaning is one in all the various forms.

However, in what amounts to a sociological commentary, he also criticizes certain Yogis who he claims are given over to worldly excess and are "addicated to vanity, decadent pleasures, and cruel behaviour." Throughout the text he draws simple parallels between the early stages of Yoga and the beginnings of the Jaina path of liberation, and he implicitly acknowledges that the higher states of Yoga also lead to the Jaina goal of *kaivalya.*

In addition to his positive inclusion of key Buddhist ideas in the *Yogadrishtisamuccaya,* Haribhadra also praises Buddhism in the *Yogabindu.* He states that any great person should be worshipped, even if a Buddha. He states that any gift given to holy person earns merit, and he equates the Buddhist *Bodhisattva* with the Jaina aspirant. He even postulates that the compassion of the *Bodhisattva* in fact makes that person a *tirthankara.* He refers to the Buddha as a *mahamuni* or Great Sage.

He wrote commentaries on Nandisutra, Anuyogadvarasutra, *Avasyaka sutra, Dasavaikalika, Jivajivabhigama* (all canonical works); Tattvarthasutra of Umasvati and *Nyayapravesha* of Dignaga. Works with his own commentary are: *Anekantajayapataka, Sastravartasamuchaya* and *Yogadrishti-samuchaya* and works without commentaries: *Anekantavadapravesha, dharmabindu, Yogabindu, Shaddarshana-samchaya, Upadeshapada, Dharmasangrahani, Dhurt-akhayana, Yogasataka, Vimshativimshika* and *Samaraditya-kata.*

In summary, Haribhadra is a complex figure. He wrote prolifically. The writings of Haribhadra indicate that he was widely read and that in spite of the implications of later legends that speak of his difficult relationships with Buddhist monks, he appears to have been sympathetic to hearing and considering the positions of various other thinkers. His commitment to seeking out and respecting the views of others serves as a paradigmatic example of the Jaina philosophy of *anekanta* or "many-sidedness." which acknowledges the complexity and perspectival nature of human thought. His tolerance of other views may be seen as an extension of the fundamental Jaina precept of nonviolence (*ahimsa*)

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Haridas Niranjani (1455 — 1543)

Haridas, born at Kapadod in Nagaur in 1455, was an eminent saint and scholar.

Haridas was born in 1455 A.D. at Kapadod in Nagaur in a warrior clan, Sankhala. His childhood name was Harisingh. He resorted to dacoity for earning livelihood. Thus passed forty-four years of his life span. Before he met a saint who opened his eyes to show him the destructibility of the world and made him realise the futility of his life-style. He shunned violence at once, threw his weapons in the *Khosalye*' well and proceeded over to `*Tikhi Dungari*' where he started meditations and penance.

According to popular belief, he is considered to be an incarnation of Gorakhnath. He is said to have attained divine knowledge (Bodha) in 1513 A.D. Then he moved over to Didwana from where he proceeded to travel throughout the state for preaching and teaching the supernatural knowledge which had been bequeathed to him. He returned to Didwana in 1528 A.D. and stayed there until the day he breathed his last on Falguna Shukla Shashthi of 1543 A.D. A large assemblage of people takes place between Margashirsha Shukla Panchami (Vasant Panchami) and Falguna Shukla Shashthi to venerate his Gaddi. His order consisted of fifty two main disciples. Later on, the sect became divided into two forks called Jaihari or Naranpanth and Haridasot Niranjani.

Saint Haridas considered Brahma to be the essence of all living beings and Atma to be a manifestation of the Brahma. Brahma is, thus, omnipresent, omniscient, devoid of virtues and evils, and indestructible and is consequently `*Neti Neti*'. Brahma, through His esoteric powers, has created the world and Maya, which makes every living being dance to her tune. He believed that the eternal puppeteer, God, is the source of all that happens in the world and so human beings should shunthe pride of doing or achieving.

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Haridas, Swami (d. 1632)

Swami Haridas was a great saints, musicians, composers and poets. He had great contribution in development of Hindustani classical music.

While writing about the traditions and history of Hindustani classical music, the general tendency has been to give the entire credit for the growth of classical music to the Mughal courts. Undoubtedly, the Moghul kings and the upper classes of those colourful times encouraged the arts of music and dance with their lavish patronage and appreciation. But this is really only a partial view and remains only part of the story of the development of Hindustani classical music.

The temples of the North, especially the sacred Brajbhoomi, remained the very heart of our courtry where, from time to time flourished an amazingly large number of saints, poets, musicians, devotees, and Vagyeyakars. The Vaishnava cult which throve here, has been inextricably interwoven with the rich flowering

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of our classical music traditions. The dominating theme of Hindu paintings, poetry, literature, music and dance has been the Radha Krishna theme of the Vaishnava cult. Especially our music and dance have drawn inspiration and nourishment from the *bhakti* of these Krishna devotees. Every particle of dust in Brajbhoomi was made sacred by the Leelas (divine sports) of Lord Krishna, and the place echoed with the impassioned devotional music of great saintsingers.

Among these, it is Swami Haridas of Brindaban whose name comes uppermost in our mind. Brindaban was the vital centre of the Vaishnava cult and the highest classical music traditions, and the place was for ever thronging with a large number of great saints, musicians, composers, poets, and bhaktas. The keertanas of those times were actually Dhrupads set in classical ragas and talas, and many of them are sung even today. The Dhrupad style and Braj Bhasha dominated Hindustani music in those times, and Swami Haridas was a master of both, a true "Vagyeyakar" who exalted the Dhrupad-Parampara by composing a large number of Dhrupads inthe mellifluous Braj Bhasha. To Swami Haridas, Hindustani music owes a large debt; few gurus bequeathed such a brilliant galaxy of pupils. He has enriched not only the music, but also the poetry and the Clture of our country.

Today, most people know Swami Haridas merely as the revered guru of Tansen, but few are aware of his lasting contributions to the world of music, and fewer still will believe that he was a greater musician than Tansen himself. Tansen achieved more worldly fame and acclaim because he adorned the magnificent and awe inspiring court of Emperor Akbar. But Swami Haridas, like Saint Thyagaraja, was an ascetic who turned away from worldly pleasures and rewards, because both of these saint-musicians found bliss in the path of bhakti through the medium of muusic.

In the spere of Hindustani msic, wami Haridas occupies the same place as saint Thyagaraja in Karnatic music although their favourite deities (Ishta Devatas) were different. Whereas Swami Haridas was an ardent devotee of Lord Krishna (Bihariji), Thyagaraja was a devotee of Rama Naadopasana was the medium of their bhakti-marga. Wami Haridas was the great poet of love for the Divine pair, the selfless devotee of Radha-Krishna (Shyama-Shyam), the great singer who sanctified the very atmospher of Nidhuban in Brindaban by his bhakti. All day and night, he lived in commnion with God through his music and devotion.

Although he was a prolific composer, not a word has he mentioned about his family or personal life. Hence the entire story of his life is shrouded in legends and popular stories.

There are different versions about Haridas' early boyhood. Some say that his grandfather Gadadhar (a Saraswat Brahmin) and grandmother Chitradi, originally lived in Uchchagram near Multan in the Punjab, now in Pakistan. Unable to bear the aggression of the Yavanas (Greek overlords), they set out of Multan accompanied by a large number of religious minded Hindus. Travelling slowly in a caravan of bullock-carts, they finally settled down in village Khera near Aligarh.

Some people even claim that this village was renamed as "Haridaspur" after the birth of Haridas. Others believe that Haridas' parents Asudhir and Gangadevi had further migrated to Rajpur village near Brindaban before the birth of their three sons, Haridas (1537), Jagannath (1541), and Govindraj (1545). They were a very devout couple who revered saints and Sadhus, and therefore, their children were born and brought up in this deeply religious environment.

Right from his childhood, Haridas was a strangely thoughtful boy, deeply sensitive to the beauties of nature, utterly indifferent to games, and a seeker of solitude. The small boy was often discovered seated all alone beside some river, or in some lonely forest, lost in the

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contemplation of the beauty and glory of the divine pair (Krisna Radha) enshrined in his heart. With the hope of changing his ascetic temperament, the loving parents married him off at the age of fourteen to a sweet young girl, Harimati. But even this virtuous girl could not alter his ways nor attract him into the life of an ordinary house-holder.

A few years later, when Haridas decided to sever all family ties and go to Brindaban, his neglected bride plucked up courage for once to confront and ask him: "My lord; why is it that there are no mental or physical bonds between you and me as in the case of other married couples? Have I said or done anything to offend you?" Haridas smiled compassionately, and consoled Harimati, "Harimati, the union in this world is not a permanent one. We meet in this world, only to be parted sooner or later. it is wiser to love and adore Krishna, the Lord of the Universe".

In his early twenties, Haridas left his home and wandered in many sacred pilgimage centres and spots but ultimately, it was in Brindaban with its natural serenity and beauty that he found the ideal place for his Nadadopasana, his chosen path of Bhakti.

When Vaishnavism spread all over the north, it also included a deep love for music. Brajbhumi became the focal centre of our music. Haridas was the most outstanding among the bhaktas, an accomplished singer and a peerless devotee, who sanctified the very atmosphere of Braja.

His entire life was a shining example of lofty detachment and selflessness. His only worldly possessions were a set of old clothes and an earthern pot. Every particle of dust in Brajbhoomi was held sacred by him. contemplating on the pure waters of the Yamuna or on the star studded canopy of the sky above, Swami Haridas seemed to be in constant communion with Lord Krishna. Lost in his musical trances, he was able to hear the heavenly melodies from the Bansuri of the divine fluteplayer. Just as Saint Thyagaraja had darshans of Sri Rama, Swami Haridas also is said to have had a vision of his Baanke Behari in 1567.

One of the greatest Dhrupad singers and composers (Vaagyayakar) that we have had, he has left a legacy of a large number of Prabandhas and Dhrupads which are still being sung in the temples. Swami Haridas was such a passionate bhakta of Radha-Krishna that he was regarded as an incarnation of "*Lalita Sakhi*", the enternal companion (*Sahachari* or *sakhi*) watching the endless divine sports of the ever-youthful divine pair. He followed the Sakhi-Bhava cult in which Lord Krishna is considered the Lord of the Universe and all his devotees are his Sakhis. Drenched in this *madhura bhakti,* he was constantly singing the glories of Shyama-Shyam.

His music was not for worldly entertainment but it was the path of his devotion. He did not believe in rituals nor in pilgrimages. Once he settled in Nidhiban Nikunj Molik, he never left that place. The scholars and poets of his Sampradaya also never went out of Brindaban. Bhakta Vyasa calls him "the ananya nripati", and Nabhadas calls him "gaayan kala ka gandharva." His successors in the Sampradaya have included many fine poets-Beethal, Vipul, Viharidas, Rasiklal, Lalit Kishoridas. Peetambardas, Sheetaldas, and others.

Haridas's two important works are, K*elimal, and as htaadasa Sidhdhant ka, Pad.* In the former, he has mentioned and used eleven main ragas-Nat, Gauri, Kanhada, Kedara, Kalyan, Sarang, Bibhas, Bilawal, Malhar, Gaud, Basant, and composed several "padas" in each. He mentions several musical instruments like Mridang, Dhap, Jhaanjh, Manjeera, Kinnari, Rabab and Bansi. But in the portraits and sketches of Swami Haridas, we find him armed with only a small Tanpura.

He was not only as superb saint-singer but was also endowed with many wonderful yogic powers. There are several stories of how he

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cured the pride of Prahashananda (a Yogi from the Himalayas), the greed of another one called Dayaram, and how he removed the veil of maaya (illusion) from the eyes of Raja Rajaram Badhel of Orijha, and so on.

Swami Haridas was the Guru of a large number of shishyas, but the "Naad Vinod" specially mentions eight of them who achieved great fame and influence. They were Tanna (Tansen), Baiju, gopal Lal, Madanrai, Ramdas, Diwakar Pandit, Somnath, and Soursen. Baiju from a village (Champaner) in Gujerat later on became a favourite court musician of Raja Mansingh of Gwalior. Tanna at first became a court musician of Rewa, but was soon elevated into Sangeet Samrat Tansen, the brightest gem in the court of emperor Akbar. Madanrai and Ramdas migrated to Delhi, Somnath and Soursen settled in the Punjab. Gopal Lal achieved fame s a Gayak and as a Nayak in the Kashmir darbar.

These brilliant disciples of Swami Haridas composed numerous Dhrupads, Dhamars, Taranas, Triwats, Ragmalikas, and Chaturang, and created many new ragas, all of which have enriched Hindustani music considerably. They continued the devotional music tradition of their saintly guru, although they also had to compose and sing songs in praise of their royal patrons. Swami Haridas never left his humble hut in Brindaban. Therefore, the great rajas and maharajas, and the great emperor Akbar himself had to go to his secluded hut in order to obtain his darshan and hear his divinely inspired singing.

It is said that the emperor disguised himself as the Tanpura-carrier of Tansen in order to get admission into the guru's hut. Swami Haridas' music impressed him so deeply that on their way back Akbar asked Tansen: "How is it that even you cannot sing as wonderfully as your great master?" Tansen replied: "Your majesty ! I have to sing in order to please my emperor who is a mere mortal; but my master sings only for the Emperor of Emperors. I am merely a pale moon that draws a bit of light from my guru who is a veritable Sun in the firmanent of music".

Swami Haridas was luckly to be born at a time when the whole country was enjoying peace and prosperity under the rule of Akbar. Brindaban was surcharged with the vibrations of the Bhakti cult, and a large number of saint musicians converged into the sacred Brajbhumi such as Swami Vallabhacharya, Srinathji, Gosai Vithaldas, Chaitanya Mahaprabhu, Raghunathdas, Goswami Hitaharivamsaji, Gokuldas, and the Ashtachchap poets.

Swami Haridas had deep ties of affection with many of them, especially with Swami Hariram Vyas, a great Vainik, and for Hitaharivamsaji, of the Radhavallabh *Sampradaya*. The two main *Sampradayas* or styles of traditional devotional music were the Nimbarki, and the Radhavallabhapanthi. poet jaidev belonged to the former. Among his successors was Aasdheerdev, The father of Swami Haridas. The followers of both the styles enriched the classical Keertan traditions. Swami Haridas' songs were sung to the accompaniment of the rasdhari dance traditions which later on, flowered into the religious Kathak of the temples of the North.

From the age of 25, when he renounced all wordly ties, until his death in 1632, Swami Haridas lived in Nidhiban-Nikunj which has become a sacred spot for all subsequent generations of musicians. Swami Haridas Sammelans are held annually in many places in Northern India but the most important is the annual Haridas Festival held in Brindaban where a large number of reputed musicians gather and pay their homage to this great composer and saintly musician through their musical outpourings.

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Hari Kishen (1912 — 1931)

Hari Kishen, born at Ghalladher in Mardan district in 1912, was a great patriot and revolutionary leader.

Hari Kishen was born in 1912 in a small village called Ghalladher in the Mardan district of the North Western Frontier Province. He came of a Hindu Kshatriya family, belonging to the Talwar sub-caste. His father Gurdasmal was a rich landlored who inspired him to participate in the revolutionary movement. For this purpose, he trained Hari Kishen in the art of shooting. During his early youth Hari Kishen evinced a keen interest in the Lahore Conspiracy Case and Koheri Case. The examples of Bhagat Singh, Ram Prasad Bismil and Ashfaqullah had a profound impact upon his mind. He belonged to the militant school of Indian nationalism. Most of his contemporary revolutionaries were influenced by communism and worked to bring about a revolution on the Russian model. But in the case of Hari Kishen, it is very difficult to say so. He was too young to understand sophisticated economic theories.

A great patriot and revolutionary, he believed that the liberation of India could only be achieved by the supreme sacrifice of oneself. In collaboration with like-minded young men Hari Kishen decided to shoot Sir Geoffrey Mont Marsenery, the Governor of Punjab, on 23 December 1930 when he was to preside over the annual convocation of the Punjab University. He entered the convocation hall in the robe of a scholar, carrying a pistol in the cavity of a book. When the Governor was about to leave after delivering his address, Hari Kishen stood up on a chair and fired five shots; one of them wounded the Governor in his left arm. Hari Kishen did not try to escape. After his arrest, he was produced before the Sessions Judge of Lahore. On 26 January 193,1 he was sentenced to death. The sentence was confirmed by the High Court. His father made a mercy appeal to the Privy Council which was rejected. So, he was hanged on 9 June 1931 in the Mianwali jail.

Hari Kishen and his brother wereamongst the first few who came under the spell of the Frontier Gandhi, Abdul Ghaffar Khan, and joined his Red Shirt Movement. He grew into a fiery revolutionary determined to sacrifice his life for the freedom of the motherland. He admitted unequivocally in the court: "I had come here to kill the Governor of the place."

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Harinder Singh 'Rup' (1907 — 1954)

Harinder Singh, born in 1907, was a eminent Punjabi poet of the neo-classical tradition in which emotion remains subdued.

Harinder Singh 'Rup' is a poet of what may be called the neo-classical tradition in which emotion remains subdued. He published his poems in collections entitled *Nave pandh* (New paths, 1945) and *Dunghe vahin* (Deep streams, 1947). Rup did not develop a new style or content of his poetry; the subject as well as the technique are traditional.

In *Dunghe vahin*, there is maturity and depth. rup was an amateur student of classical painting and had a well-formed taste in matters of painting and architecture, being a scion of the aristocratic Bhai family that enjoyed much respect, honour and some power in the court of Ranjit Singh.

His talent has expressed itself better in what are called 'vars' or lays which were published in collections like *Shanan mere Punjab*

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dian (the glory of my Punjab), *Lok varan* (Lays of the people), *Manukh di var* (the lay of man) and *Himala di var* (the lay of the Himalaya). The last named was published after his death. *Manukh di var* narrates the history and evolution of civilisation.

In *Himala di var* (the Himalayan range) is the hero, and it describes the pitiable condition of people living at the foot of these mountains with suggestions about improving their lot. The section about the marriage of God Shiva is full of humour of a simple but polite kind. In *Sann santali di var* (The lay of 1947), he describes with tragic feeling the gory events that took place in the aftermath of independence.

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Hari Ram Das (1700 — 1778)

Hari Ram Das was the founder of Sinhathal branch of Ramsnehi sect. He believed that one should respect all religions and the society should be free from the clutches of useless hierarchies.

The founder of Sinhathal branch of Ramsnehi sect, namely, Saint Hari Ram Das was son of Bhagchandra and Rama. He was a preceptor of the cobbler caste performing their caste rituals and known as 'Guru' or 'Gurada'. Elsewhere he has been said to be a Joshi Brahmin. He flourished in the eighteenth century. Right from early childhood, he showed an inclination towards spiritual thinking and Yogashastra.

In 1743 A.D. on Ashadha Krishna Trayodashi, he took *Diksha* from Jaimaldas of Dulachasar. Every evening he used to walk a distance of about fourteen miles to enjoy the company of his *Guru* during the night. This routine continued for a period of six months. Then, the Guru ordered him to pursue Sadhana at his native village. But, he continued visiting his Guru every tenth day until he achieved self–realization.

He was a medieval sadhak and saint poet. He was a family man, his son Biharidas having died in his presence, his grandson Haridevdas became the 'Acharya' after him. He took initiation from Jaymaldas, a Vaishnav saint of Ramanand tradition of Dulachasar (Bikaner) in 1743. His disciple Ramdasji, a saint poet founded a separate branch by the same name at Khedapa. Besides, there had been many poets in this tradition, namely, Narayandas, Chainram, Muldas, Piraram, Aduram, Motiram, Raghunathdas, etc.

After receiving the treasure of divine knowledge, he started distributing it among masses, wandering from village to village in the then states of Bikaner and Marwar. At the time of call from heavens, on *Chaitra Shukla Saptami*, 1778 A.D., however, he was at Sinhathal.

Saint Hari Ram Das had seven principle disciples. These were Narayan Das, Bihari Das, Amiram, Daidas, Lakshmandas, Aduram and Ram Das, His sect gained popularity mostly in Marwar, Jangal, Dhoondhad and Hadoti regions.

The Saint emphasised the need of continual recital of the name of God. His 'Rama' was symbolic representation of *Nirguna* God, until such time as He deems it fit to bestow the divine grace on him. Like other Ramsnehi saints, he condemned social evil and religious practices like castism, religious orthodoxy, violence classes. He believed that one should respect all religions and the society should be free from the clutches of useless hierarchies. For the ascetics and oblates, he suggested the inclusion of Yogic practices in meditation.

Hariramdasji's *vani*, quite large in num-

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ber, divided into different heads consists of (1) *sakhis* (couplets, 2283), *doha-chaupai* (354) etc., under different topics, (3) padas (songs, 179) under musical modes and notes, rekhta (32), *ghaghar nisani*, (59 lines), *kavitta* etc. under metres. Upasana of 'Nirgun Brahma' whom he calls Ram, Ram-smaran and self-realization are the main note of his poems. He deals with topics of 'Nirgunbhakti' including yoga. His 'nisani' which deals with 'pranayam', 'samadhi' and other elements of yoga is very famous. His poems are very effective because of their logic, style and selection of sharp, specific and rhythmical words.

He also censured forcefully in his *Ghat parchal* the other sects and religious traditions pointing out their importance. According to him Nirgun Brahma can be reached through the medium of 'sagun' and sometimes he craves to bhakti instead of mukti.

In totality he pleads for a Spiritual life. Ample indications of his sadhana and experiences are found in his vani. His ideals were widely renewed by his disciples. His language is lucid and easy Rajasthani.

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Hari Sarma (1896 — 1972)

Hari Sarma, born in 1896, was a biographer, essayist and literary critic in Malayalam literature.

Hari Sarma was a biographer, essayist and literary critic. He was a school teacher and college lecturer in Malayalam for several years. He was, for a long time, Secretary of the Kerala Sahitya Parishat at Ernakulam, a prestigious writers' organisation with a tradition. In recognition of his literary work he was given the title Sahityabhushana by the Head of the Kashi Mutt, Sahityakushalan by the Maharaja of Cochin and Sahityanipunan by the Pandits' assembly at Trippunitturai near Cochin. He also received gold medals as a recognition, and was a member of the Kerala Sahitya Akademi.

Sarma has written more than 20 works in the fields of biography, literary history and criticism. There are also a novel and a collection of short stories to his credit. Among his works are *Rantu sahitya nayakanmar* (Two leaders of literature, 1937), *Mahakavi Ullur, Kandattil Varuguese Mappila* (1951)—all biographies, *Mishrakanti* (Combined brilliance) and *Sahityasamiksha* (Literary studies). *Natakapraveshika* (A study of the drama) is a discussion of dramatic theory. *Rasikan kathakal* (Interesting stories) is an early work. it is a collection of stories. *Malancharuvile bhutam* (The goblin in the valley) is a novel based on Edgar Wallace. *Malayala sahityam* is a history of Malayalam literature.

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Harisarvottama Rao, Gadicherla (1883 — 1960)

Gadicherla Harisarvottama Rao, born at Kurnool in 1883, was a leading politician, journalist, freedom fighter and social reformer.

Gadicherla Harisarvottama Rao was born at Kurnool on 14 September 1883. His parents were Venkata Rao, a native of Simhadripuram

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(Cuddapah district) and a Revenue Inspector and Bhagirathi Bai, Theirs was a middle-class Brahmin family which originally hailed from Maharashtra. It had some landed property at Simha-dripuram. Harisarvottama Rao lost his mother when he was six months old. His wife Rama Bai was from Perikalapenta (Chittoor district) and her ancestors also were from Maharashtra.

Harisarvottama Rao studied Sanskrit and Telugu at the London Mission School, Guntakal, matriculated from the Municipal high School at Kambham and had his Collegiate education from 1901 to 1906 at the Christian College, Madras. He passed his M.A. in Telugu, Kanarese and Comparative Philology.

Harisarvottama Rao's nationalist career started from 1907 when he was inspired by the speeches of Bepin Chandra Pal who visited Rajamundry, subsequent to the partition of Bengal in 1905. He joined the anti-British agitation and was declared debarred from Government service for thirty years. He was the first to court arrest in Andhradesa during the 'Vande Mataram' Movement. He was sentenced to there years' imprisonment (1908-11) for his fiery editorials against the Government in the *Swarajya* in 1908. In 1914, Harisarvottama Rao was influenced by the lectures of Annie Besant. He jointed her Home Rule Movement and arranged meetings in Andhradesa.

He soon achieved high positions in the nationalist movement. He was the Secretary of the Andhra State Home Rule League (1917); a member of the Andhra deputation to Montagu (1917); a member of the All India Congress Committee up to 1934; Joint Secretary of the Kakinada Congress (1923), of the South Indian Satyagraha Association (1924) and of the Andhra Provincial Congress (1924); leader of the Bharat Hindusthan Sevadal (1924), in the establishment of which he had a large share; and leader in the Salt Satyagrah Movement (1930).

Harisarvottama Rao was opposed to untouchability and worked for the amelioration of the conditions of women and for the recognition of their equality with men. He started a magazine, the *Saundaryawalli,* for women's welfare and worked with Kandukuri Viresalingam Pantulu, the noted social reformer, to introduce widow marriage and other social reforms.

Harisarvottama Rao also worked for communal harmony. On one occasion when there was a Hindu-Muslim riot at Nandyala over the question of music before mosque, Harisarvottama Rao, by an article in the *Hindu* and by contacting people of Nandyal and Kurnool and also the District authorities, brought about an agreement between the Hindus and the Muslims.

Harisarvottama Rao was greatly in favour of the promotion of education. His agitation for a separate University for the Andhra region bore fruit in the establishment of the Andhra University in 1926. He served two terms as a member of its Senate (1927-30, 1952-55). With Kowta Srirama Sastri and others, he collected funds for the establishment of the National College at Masulipatam.

He was a member of the organising committee of the College for several years. He encouraged Bassic education and attended the All-India Basic Educational Conference (1945) at Wardha. He was closely associated with Nidubrolu Ramanidu Vidyalayam established by N.G. Ranga. For the propagation of Ayurvedic medicine, he established the Rayala Ayurvedavidyanilayam at Mahanadi (Kurnool district).

He worked for a separate Andhra province and presided over the Andhra Mahasabha at Anantapur (1919) and Guntur (1951) and was also its working president for many years. As a member of the Madras Legislative Council (1927-30), Harisarvottama fought for the reduction of Government expenditure and for ameliorating the conditions of peasants, specially in the Rayalasima area, He successfully agitated

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for the cancellation of the 'Begar Penalties' upon lands in Rayalasima under the Tungabhadra Canal project and the extensio n of the Kurnool-Cuddapah Canal. He was mainly responsible for the establishment of the Rayalasima Irrigation Projects Committee. In 1935, when Rayalasima was affected by a famine and again in 1936-37 when it was affected by a cyclone, he organised relief.

He was President of the Printer's Labour Union (1920-22) and of the Andhra State Handloom Weavers' Mahasabha at Guntur (1938). He served as Chief Secretary to the Khadi Board in Andhra and Rayalasima. He established several co-operative societies and organised training classes for their personnel. In 1932, he established the South India Co-operative Insurance Society with the help of his colleagues.

A journalist and a writer, Harisarvottama Rao established the Vijnanachandrika Granthamandali in 1906 at Madras. He edited numerous papers and journals: the *Andhra Granthamala* (1906-7), the *Telugu Swarajya* (1907-8), the *Andhra Patrika* (1914-17), the *Nationalist* (English weekly, 1919), *The Saundaryavalli* (1919), the *Matruseva* (Tadipasri, 1922), the *Gramapanchoyati* (Madras, 1930-31), the *Andhra Varta* (Daily, Bezwada, 1936), the *Granthalaya Sarvaswamu* (1935-36) and the *South Indian Adult Education Review* (1937). Among his works may be mentioned: 'The Neglected Emperor Poet' (English), 'Spiritual Swadesi or Humanitarian Nationalism' (English), 'Abraham Lincoln' (Telugu) and 'Vote' (Telugu), besides several text books on adult and primary education.

He established summer education centres and adult education centres in different parts of Andhradesa. In 1937, he was President ofa Sumer School. at Kalwabugga (Kurnool district. He also etablished a Night School for workmen at Perambur (Madras). In 1941 he was President of the Andhra Adult Education Mahasabha (Tenali), and in 1953 was Director of the All India Adult Education Debate at Bikram (Bihar). He prepared the syllabus for trainees of the Hindusthans Sevadal, which worked in close co-operation with the Indian National Congress. He was President of the Andhradesa Library Association (1935-36) and Vice-Principal of the All India Library Association. In 1956, he attended the UNESCO Conference in New Delhi. He spent his last days at the residence of his only daughter Dwaraka Parthasarathi at Madras, where he passed away on 29 February 1960.

Harisarvottama Rao's appearance and mode of life were heroic. Though a native of Rayalasima, which he served most, his scenes of nationalist activity include Rajahmundry and Madras. A political leader of the entire Andhradesa, Harisarvottama Rao was closely associated with Konda Venkatappaiah, Ayyadevara Kaleswara Rao Duggirala Gopalakrishnayya and Kowta Srirama Sastri. Besides political work, he devoted himself to the removal of untouchability, uplift of women, religious amity between the Hindus and the Muslims and spread of education.

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Harishchandra, Bhartendu

—See under Bhartendu Harishandra

Harkishen Lal (Lala) (1864 — 1937)

Lala Harkishen Lal, born in Leiah in 1864, was a leading freedom fighter

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who played an important role in national movement. He also took part in the world of business and finance.

Lala Harkishen Lal was born on 13 April 1864 in Leiah, not far from Dera Ghazi Khan now in West Punjab in a Gauba Kshatriya family which had originally migrated from the Multan Division of the Punjab. In his childhood he had lost his father, a clerk the Deputy Commissioner's Officer, and was brought up by his uncle Lala Harjas Rai. He received his early education in local schools in Leiah and in Dera Ghazi Khan. He had a brilliant academic record: first division in his matriculation, and second position in the Punjab in B.A. (Hons.) in Mathematics which he completed from the Government College, Lahore.

In 1887, he was awarded a State Scholarship for three years for higher studies at a British University. He joined the Trinity College, Cambridge, and graduated with Honours in mathematics. He was attracted there by the ideas of Alfred Marshall, the well-known economist. His other favourite eminent theorists were Montesquieu, Rousseau and Mill. He was the President of the Majlis at Cambridge.

On return to India in 1890, Harkishen Lal seved for a short time as Professor of Mathematics at the Government College, Lahore, and also as a part-time teacher of Persian at the Oriental College. Later he practised as a barrister at Dera Ismail Khan, from where he shifted to Lahore in 1913. He had married in 1896 Bibi Jiwan Bai, the daughter of Malik Amir Chand of the Police Department, and later (after her death) he married in 1908 Yamna Bai Kelavkar, a graduate from Fergusson College, Poona, under the Sikh rites.

As a member of the Congress, Harkishen Lal had attended the annual session of the Congress as early as 1892. He was the Chairman of the Reception Committee at the Provincial Conference in 1917 under the Presidentship of Mian Fazl-i-Hussain. But it was during the anti-Rowlatt Legislation in 1919 that he rose to prominence as a political leader because of the active role that he played in it. Accompanied by Lala Duni Chand and Chowhary Ram Bhaj Datta, he went to the Badshahi mosque on 11 April, addressed the people and exhorted them to continue their fight for the withdrawal of the Rowlatt Act.

Consequently he was convicted by a tribunal of three judges of complicity in the Lahore rebellion and sentenced to transportation for life and forfeiture of property, but was released after some six or eight months and was exempted from the ineligibility (consequent on conviction of a serious crime) to stand for the new Councils.

He was appointed a member of the deputation in connection with the impending Montagu-Chelmsford proposals but Sir Michael O' Dwyer, the Lieutenant-Governor of the Punjab, stood in his way. He had strongly criticised O'Dwyer's administration because of its ruthless recruitment campaign and the extortion of Warloans. He was a staunch advocate of full and responsible government for India. He supported the principle of joint electorate. About the Montagu-Chelmsford Reforms, he had noted that the power of the Governor had increased, that the Dyarchy was unworkable and that the office of the Minister was in fact a glory without power.

Although politics and affairs of the nation were his chief interest, Harkishen Lal played an important part in the world of business and finance. He floated in 1896 the Bharat Insurance Company, and promoted and organised between 1901 and 1906 the Punjab Cotton Press Company Ltd., the People's Bank of India Ltd., theAmritsar Bank Ltd., the Cawnpore Flour Mills Ltd., the Century Flour Mills Ltd., and various other factories. He established himself as a financial wizard. He had presided over the All India Industrial Conference in 1912 at Bankipore.

After the introduction of the Montagu-Chelmsford Reforms, Harkishen Lal was

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elected from a trading constituency, and then to the general astonishment was selected as a Minister in 1921; he held the portfolio of Agriculture and Industry. In the weave of enthusiasm generated by the Reforms, he was described by the British President of the Indian Legislative Assembly as 'one of the finest flowers of the reforms'. He was a widely travelled man and had visited England four times. In 1923, he resigned fromthe post of Minister and appeared as a witness in the famous case of O'Dwyer vs. Nair in England on behalf of Sir Sankaran Nair, one of the victims of O'Dwyer's 'atrocites'.

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Harnam Singh 'Shan' (1923 —)

Harnam Singh, born at Dhamial in Rawalpindi in 1923, is an eminent Punjabi poet, writer and journalist.

Harnam Singh 'Shan' was born at Dhamial (District Rawalpindi, now in Pakistan) in the family of S. Sarban Singh Kochar. He did his post-graduation (English and Punjabi) from Punjab University, Chandigarh and his doctorate from the University of London in 1964 on the Romance of Sassi—A Critical and Comparative Study.

He started his career as an editor in the Punjabi University (1948-58) and rose to the position of Professor and Head of the Department of Punjabi (1959-62) and chairman, department of Sikh Studies (1972-84) in the same institution. At presen the is the Producer (Emeritus), all India Radio and Doordarshan Chandigarh.

He is a widely travelled scholar, who has visited and attended international conferences and seminars held in Pakistan, the United Kingdom, Iran, the United States of America, Germany, Egypt, Australia, Thailand, Singapore, Hongkong, Malaysia, Mexico, Canada and Japan. He is associated with many national and international societies such as All India Oriental Conference, Pune; Guru Nanak Foundation, New Delhi; P.E.N., Bombay; Royal Asiatic Society of Great Britain and Ireland, London; Societe Asiatique, Paris; Folklore Society, London; Society for Asian Folklore, Bloomington; Association of British Orientalists, London; American Oriental Society, New Haven; Britannica Society, Edinburgh, etc. He has delivered innumerable lectures on literary, historical, religious, cultural, and academic topics at various Indian and foreign universities/institutions.

He is the author of seventy-one books—original and annotated. His main original works are *Usarda Punjab* (1954); *Sassi-Hashim* (1956) unique for research, critical acumen, comparative study, comprehensiveness, and annotation. *Roti beti di sanjh* (1959); *Punjabi parakh parchol—janam te vikas* (1960): *Puran Singh da Punjab piar* (1968); *Bhai Vir Singh te unahan di den* (1972); *Bhai Vir Singh da sandesh* (1973); *Guru Nanak dajshahakar japji* (1975).

In addition to Punjabi he has written books in English as well, such as: Sayings of *Guru Nanak* (1969); *Guru Nanak in His Own Words* (1970); *Guru Nanak's Moral Code*, (1970); God as Known to Guru Nanak (1971); *Guru Nanak The man and His Mission* (1974); *So Said Guru Amar Dass* (1985); *Teachings of Guru Nanak*, (1986).

He is considered to be an authority on Punjabi medieval literature, Sikh theology and history. He won special awards from the Punjab Government in 1968 for his contribution to Punjabi literature and in 1978 for *Guru Nanak's Shahkar Japji.*

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Harnam Singh Tundilat

—See under Tundilat, Harnam Singh

Harshavardhana, King (590 — 647)

Harshavardhana was a king and scholar of ancient India, who reigned from 606 to 648.

When the Gupta empire, which had ushered in the golden period in the country's history, broke, a number of small states rose and their mutual dissension invited the marauder Huns to invade the Country. It was at this time that Harsha, the king of Kannauj, waged wars of vengeance against the aliens and by the strong arm of his authority recovered the political unity of the country which was lost in local conflicts. And when he completed this task he put an end to all wars, devoted himself to the tasks of peace, the promotion of the material and moral interests and development of the country's cultural individuality and greatness.

Harsha was the son of king Prabhakarvardhana of Sthanesvara and the younger brother of Rajyavardhana. Prabhakar was a powerful king and made his power felt. He sent crown prince Rajyavardhana to drive away the Huns. But in the meantime, the king passed away. When the prince returned, he was distressed at his father's death. But at that very time what added to his grief was the heart rending news that his brother-in-law had been murdered by the king of Malwa and that his sister Rajyashri was being kept in fetters at Kanyakuba. Rajyavardhana led his army against the king of Malwa and succeeded in routing his army. Unfortunately, he was led into a trap and murdered by Sasanka, the king of Gaud. These deaths and their distress shattered Harsha. He found that a war of vengeance had been forced on him.

The king and crown-prince having been killed, Harsha was next in the line of succession. The council of ministers called Harsha to the vacant throne and advised him not only to chastise the Gaud king, but also to take steps to end the system of petty warring states in the country which only bred treachery and trouble. Harsha started on a war of conquest on all four sides. Hardly had he moved when he heard that Rajyashri had escaped into the wild of the Vindhyas. With the help of the forest chiefs and a Buddhist monk named Divakaramitra Harsha succeeded in tracing out his sister. When they reached her she was about to leap into the flames to sacrifice herself as *a sati*.

Harsha was determined to carry out his plan of conquests. The first thing, he attended to was the safety of his sister. Thereafter, he embarked upon conqusts. The course of his conquests ran smooth in all directions till it was checked at the Vindhyas and the Reva by the southern sovereign Pulkeshin II. Harsha turned back content with his suzerainty in the north, he put his army on a peace-footing that is to say that the force had been so strengthened that insubordination from any quarters was an impossibility. The peace strength included as many as 60,000 elephants and 1,00,000 horses, according to Ywan Chwang, the Chinese pilgrim. Harsha was well acquainted with the various parts of his empire which he frequently visited. His administration was efficient and the material and moral progress of the people quite notable.

With peace and order thus enforced, Harsha was able to devote himself to the pur-

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suit of culture and learning. He is said to have written three plays: *Ratnavali, Priyadarsika* and *Nagananda.* He was also a great patron of learning. He patronised Bana, the author of *Harshacharita* and *Kadambari*, Haridatta, Jayasen, and the Chinese pilgrim Ywan Chwang whom he treated with almost royal honours.

He gave one-fourth of the revenue from the crown lands as reward for intellectual eminence and another one-fourth for helping the various sects. Besides, he also provided liberally for works of public utility.

Instead of military displays and pageants, Harsha engaged himself in solemn pomp and grand processions of religion. Although, his ancestors were worshippers of the Tantric cult, Siva and the Sun, he adopted, under the teachings of Ywan Chwang, Mahayana Buddhism and for its promotion he convoked a grand religious assembly at Kanauj to which were invited the exponents of different religions. The assembly went on smoothly excepting that a minor conspiracy was hatched by Brahmins either to take Harsha's life or Ywan Chwang's. The designs of the conspirators were miscarried and the Brahmins were as a punishment deported to the frontiers of India.

Harsha served the cause of Buddhism in other ways too. Once a year he used to summon and entertain Buddhist monks for 21 days. He also endowed Buddhists with many buildings and monasteries at different places. He forbade the use of animal food and destruction of animal life. Kanauj in Harsha's time became a great centre of Buddhism.

So far, Harsha was not hostile towards other faiths and communities and nor were these excluded from the royal patronage. Every five years he held an assembly, called the Assembly of Moksha at which he would give away almost everything except the material of war, and beg of his sister, Rajyashri for an ordinary second-hand garment. And after receiving it he would put it on and pray—'worship to the Buddhas of the ten regions'. This was a record in charity which no king in any age or clime has possibly equalled.

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Hasan, Mir Hasan Ali (1824 — 1909)

Mir Hasan Ali Hasan, born in Sindh in 1824, was an eloquent composer in the Sindhi language and literature.

Mir Hasan Ali Hasan was son of the last ruling Talpur king of Sindh, Mir Nasir Kan. He was under house detention at Pune and Calcutta along with some other Mirs and was allowed to return to Hyderabad (Sindh) only in 1862.

Mir Hasan's name is often associated with another scion of the royal family, Mir Abdul Hussain Khan, better known as 'Sangi', who also wrote poetry and was, perhaps, the most popular poet of the British era in Sindh.

Hasan is known for his masterpiece *Sindh-o Shahnamo*, based on the model of Firdausi's *Shahnama* of Persian kings, and has, therefore, been called by some as firdausi of Sindh.

Hasan was very regular about his 'namaz' (prayer) and 'roza' (fast). He was also very keen on punctuality. He was generous and big-hearted and fond of 'shikar' (hunting).

He was an eloquent composer in the Sindhi language and the first poet to write 'rizmi' (war) poetry. His narration of the war between the Kalhoras and the Talpurs has been much appreciated and admired. His poetry is also replete with moral admonitions, the trait he seems to have acquired from the great Persian poet 'Saadi'. His poetry is free from sufistic thought

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or amatory traits. The publications to his credit are *Shahenshahnama, Mukhtarnama, Manaqaba, Marsia and Salam, Nahr-e-Albagra Rad nasarya, Shahnama of Sindh, Rad Khawaraj, Sarvayae Sadiq.* If Hasan is remembered as a sober poet, he will also be remembered as a valiant soldier. He is known as a *patriot-poet.*

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Hasan, Shaikh Muhammad (d. 1537 A.D.)

Shaikh Muhammad Hasan, died in 1537, was an eminent sufi poet of the Chishtiyya order. He had a charismatic spiritual influence over his contemporaries.

Shaikh Muhammad Hasan, the eldest son of Shaikh Hasan Tahir, was initiated by his father into the Chishtiyya order. Before making a *hajj* to Mecca he also became a Qadiriyya, in Yemen. After his return from Arabia, he lived in Agra. Shaikh Muhammad Hasan appears to have migrated to Delhi sometime before his death as it is the place of his burial. However, it is also possible that his body was taken from Agra for burial in the Bijai Mandal bastion, near the site of his father's tomb.

In the *Akhbaru'l-akhyar* Shaikh 'Abdu'l-Haqq asserts that Shaikh Muhammad Hasan had a charismatic spiritual influence over his contemporaries. When he emerged from his cell, anyone seeing him would automatically cry out *'Takbir'* (Allah is Great). preferring to be in the company of God he would wait impatiently for dusk, then light candles for meditation. Apparently, he dictated some of his mystical thoughts although he later destroyed the drafts. Some of his letters, however, were put into book form and a number of his treatises, all compiled by his disciples, survived until the end of the sixteenth century.

From a letter quoted by Shaikh 'Abdu'l-Haqq we learn of Shaikh Muhammad Hasan's exuberant enthusiasm for the *Wahdat al-Wujud.* Nothing but the Essence (Zat) or Absolute Being existed, the Shaikh stated unequivocally. The external manifestations of all aspects were Attributes of the unknowable Essence. He reminded his disciples that although all manifestations were apart from Essence and particular aspects of Reality, there was no duality and the reality of many (in terms of their substances or as opposed to the Essence, such as Pure Light and unmixed darkness) was inconceivable. What was visible, said the Shaikh, was a theophany which was mixed with darkness and was collectively known as *ziya* (brilliance). All manifestations (that is, the universe) were perishable. All intelligible forms of prototypes had originally been manifested through the Divine consciousness, the Perfect Light. The Shaikh also reaffirmed that the universe was a macrocosm of which man was the microcosm; man, created in the image of God, was the manifestation of True Unity and relative multiplicity.

On 27th Rajab, 944/30th December, 1537, Shaikh Muhammad Hasan died. Of his many disciples one was an uncle of Shaikh 'Abdu'l-Haqq : Shaikh Fazlu'llah, who was also known as *Shaikh Manjhu.* The most famous of all his disciples however was Shah 'Abdu'r-Razzaq of Jhanjhana.

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Hasan, Wazir (Sir) (1872 — 1947)

Wazir Hasan, born at Kalupur in District Jaunpur in 1872, was an eminent freedom fighter, nationalist and secular socialist leader. He opposed to the idea of Pakistan.

Wazir Hasan was born on 1 May 1872 at Kalupur in District Jaunpur, Uttar Pradesh, in a highly respectable and well-to-do Muslim family. His father and grandfather were in government service, as Tehsildar and Deputy Collector. They had been deeply influenced by Sir Sayyid's movement. Wazir Hasan was married to Sukain-a-tul-Fatima Begum in 1892. She was amongst the earlierst Muslim women to discard *purdah*. She held liberal and progressive views and joined the nationalist movement. She served as a member of the U.P. Legislature from 1937 to 1952 as a Congress site. Wazir Hasan had five sons, of whom three joined politics--Ali Zaheer, Sajad Zaheer and Hussein Zaheer.

Wazir Hasan passed his High School examination from Balia, B.A. from the M.A.O. College, Aligarh, and LL.B from the Muir College, Allahabad.

He had an aristocratic style of living and was an intense admirer of European institutions. He had a westernized outlook and was attracted to western education and philosophy. He visited England a number of times. All his five sons were educated at Oxford.

In 1903, he joined the Bar and was a successful lawyer. He was appointed Judicial Commissioner of Oudh in 1920 and worked as the Chief Judge of Oudh during 1930-34. After retirement from the Bench, he started practice as an Advocate at Allahabad High Court in 1935 and continued till his death in August 1947.

Wazir Hasan evinced nationalist inclinations from the beginning of his career. In 1903, he joined the Indian National Congress. After the formation of the Muslim League, he also joined it in 1907. In 1909, he became the Joint Secretary of the Muslim League. From 1912 to 1919, he worked as the General Secretary of the Muslim League. During this period, he strove hard for congress-League unity and was largely responsible for the Lucknow Pact of 1916. He was also one of the Secretaries of the Home Rule League. He had no definite religious conviction and considered that religion should be kept out of politics. On that account he was opposed to the Khilafat agitation, and resigned from the Muslim League, Soon after he was appointed to the Oudh Bench.

From 1920 to 1934, as long as he adorned the judiciary, he remained out of active politics. After retirement, he re-entered politics and in 1936 became the President of the Muslim League. His Presidential Address on that occasion was a memorable one, clearly outlining his political views. He said, "In the higher interest of the country I appeal for unity not only between Hindus and Muslims as such but also between the various classes and different political organisations. Such unity will not only make an ideal a reality, but it will aslo give opportunities for political adjustments among all concerned..."

We should immediately set about, in cooperation with other progressive political parties in the country, to find such minimum measures of agreement as would enable us to act together. I suggest for your consideration the following programme of our immediate aims. Among these measures he included a democratic responsible government on the basis of adult franchise, repeal of all repressive laws and restrictions of freedom of speech, freedom of the press and freedom of association, minimum wages to factory labourers, economic relief to the peasantry, provision for the unemployed and introduction of free compulsory primary education.

In his political views he was not very close to Gandhiji. In the first place, he was of a more aggressive spirit and did not think much of Gandhiji's method. He was closer to Motilal Nehru. In the second place, he was opposed to

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Gandhi's mixing up religious sentiment with politics. He was staunchly secularly in his views and was opposed to the idea of Pakistan. No wonder that the displeased many of the leading members of the Muslim League. Soon after his Presidential Address in 1936 his relations with Jinnah, once a good friend of his, came to a breaking point. In 1937, Jinnah dramatically expelled him from the League.

He re-joined the Congress in 1937 and remained a four-anna member of the Congress for the remaining term of his life. During this period, however, he was, for all practical purposes, out of active politics. It is surprising that he, being such a prominent nationalist Muslim at one time, did not play any significant role in the political developments from 1937 to 1947.

He was a member of the U.P. Legislative Council from 1915 to 1921. He was a member of the Aligarh, Allahabad and Lucknow University Courts. He was knighted in 1931 after he became the Chief Judge of Oudh.

Wazir Hasan was one of those nationalist Muslims who tried to bring about unity between the Indian National Congress and the Muslim League. while many of the other League leaders parted company, he remained steadfast in his faith in secularism and India's unity.

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Hasan, Yakub (1875 — 1940)

Yakub Hasan, born at Nagpur in 1875, was one of the prominent Muslim leaders and founder the Muslim League.

Yakub Hasan was born at Nagpur in 1875 and was educated at the Muhammadan College, Aligarh. He belonged to a nobel Muslim family and had the prefix of Moulana. In 1919, he married Kadija, a Turkish lady, a daughter of Ahmed Atoula, Consul-General for Turkey. She had been educated at Constantinople and London. Sharing her husband views, she also took a keen interest in Indian politics and social and educational reforms. She actively participated in the All India Women's Conferences and served on the Committees of the National Health Association, Red Cross Society, Children's Aid Society, Muslim Ladies' Association and Indian Women's Association. She was the first Muslim lady to be appointed honorary Presidency Magistrate at Madras, and she took a keen interest in the working of the city juvenile courts. She was elected to the Madras Legislative Assembly in 1937 as an independent candidate.

After his education at the Muhammadan College, Aligarh, Yakub Husan began his commercial career at Bangalor in 1893 and then settled at Madras in 1901, along with his brother Hameed Hasan. He visited Europe in 1912 and again in 1919 as a delegate of the Muslim League and the Khilafat Committee. He was one of the prominent Muslim leaders who were responsible for the formation of the Muslim League. He was a keen student of politics and political problems and studied standard works on comparative politics.

He was nominated a member of the Madras Corporation and then became a Fellow of the University of Madras. He was a member of the Madras Legislative Council during 1916-20. He represented the Southern India Chamber of Commerce in the Harbour Trust at Madras.

But he resigned all his positions as a protest against the Treaty of Sevres which dismembered the Turkish empire. He attended the All India Khilafat Conference held at Delhi in 1919 and later visited England as a delegate of the Muslim League and the Khilafat Committee.

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Although, he was one of the leaders who were responsible for the formation of the Muslim League, he was also an active member of the Indian National Congress since 1915. He left the Congress temporarily in 1928 as he was opposed to the demand for complete independence. Later, he was elected to the Madras Legislative Council (1930) and became the leader of the Muslim Party in the Madras Council and a prominent member of the United Nationalist Party.

In the elections of 1937, however, he successfully contested on the Congress ticket from the Muslim Constituency of Chittoor district. When the Congress accepted office in Madras in 1937, C. Rajagopalchari included Yakub Hasan in the Cabinet as Minister in charge of Public Works, Irrigation and Electricity Departments. Yakub Hasan discharged his duties as Minister with a sense of dedication and was a close associate of the Chief Minister, Rajagopalachari. With the resignation of the Congress Ministry in 1939, the political career of Yakub Hasan also came to an end. He died on 23 March 1940.

Yakub Hasan was a pious and orthodox Muslim and compiled a classified commentary on the 'Qur'an', while in prison, for printing which the Nizam of Hyderabad granted a sun of Rs. 60,000. He was also a profound scholar in Arabic and Persian. Some of his articles on the Hindu-Muslim problem and party politics appeared in the *Hindu* on 24 March, 1940, following his death. From these articles it is clear that he was a sincere and tolerant Muslim. He became the Secretary of the Presidency Muslim League, Madras, in October 1910.

As a member of the Muslim League, he was a believer in the separate representation for the Muslims. He said, "The Muslims do not claim the right of adequate representation in self-governing bodies merely to safeguard their religious and communal interests. They claim it on the ground that they are an important part of the Indian Nation and must have equal opportunities with the other component parts to serve the mother-land." He took a leading part in bringing about the Lucknow Pact (1916) between the Congress and the League.

While he was in England in connection with the Khilafat agitation, he founded a Muslim Information Bureau in London and conducted a weekly called the *Muslim Outlook*. In his several addresses in London he criticised the attitude of the Allied Powers towards Turkey. The various activities of Yakub Hasan for the reform of the Muslim community show his sincerity of Purpose. The Muslim Educational Association of South India, the Muslim Service Corps and the Modern Muslim Hostel owe their origin to Yakub Hasan. He believed that the Muslims should avail themselves of the opportunities of higher education and qualify themselves for entering into government services. In his educational views he was influenced by the ideas of Sir Syed Ahmed Khan.

Yakub Hasan was a sincere 'nationalist' Muslim and did not believe in the 'Pakistan' theory. He began his political career as a sincere believer in the Congress organisation and stood for Hindu-Muslim unity and the promotion of cottage industries. He held that the spread of Western education had stimulated the growth of nationalism in India.

His views on nationalism were practical, without any tinge of parochial, linguistic and religious fanaticism. According to him, religious, racial and linguistic homogeneity was not absolutely necessary for the formation of a nation. It was only the will of a people, even if they were divided by race, religion and language, which made them a nation. "In a vast country like India which is more a Continent than a country, in spite of manifold differences, the people form a single nation."

In several of his speeches he appealed to both the Hindus and the Muslims to forget their differences and unite themselves into a strong nation. He said: "True nationalism, statesmanship and patriotism are not based on separation

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but they must be built on the rocks of understanding, appreciation and toleration."

He believed that the main difference between the Hindus and the Muslims could be easily solved by a free exchange of views by the leaders of both the communities. To spread these views, he conducted a Urdu Weekly called *Kowmi Halchal* and an English journal, the *Muslim patriot,* for two years and wrote a number of articles in the *Mussalman.*

Yakub Hasan was an admirer of the British system of parliamentary democracy and their sense of justice and moderation. He wanted that India should attain Dominion Status instead of complete independence. The link with Great Britain should be continued so that India might play a worthy part in the British Commonwealth of Nations. Constitutional means must be adopted for getting Swaraj.

In spite of his moderate views, he criticised the British method of repressing the Indian nationalist movement. He was a political sufferer who sacrificed his personal convenience for the sake of the nation. In 1921, he went to Calicut for bringing about a reconciliation among the Moplahs of Malabar. But the Government mistook him as a supporter of the Moplah rebellion and he was sent to prison for six months. Again he was sentenced to two years in October 1921 by the Magistrate of Tanjore, for sedition for his Presidential Address at the Provincial Conference held in Tanjore in October 1921.

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Hasan Muhammad Chishti, Shaikh (1522 — 1575 A.D.)

Shaikh Hasan Muhammad, born in 1522, was the greatest Chishtiyya sufi of Gujarat.

The greatest Chishtiyya in the early sixteenth century in Gujarat was, however, Shaikh Hasan Muhammad Chishti bin Shaikh Ahmad, popularly known as Shaikh Miyanji. Born in 929/1522-23, he was only five or six when a sufi called Shaikh Jamalu'd-Din Jumman Chishti appointed him his successor. Shaikh Muhammad 'Ali, the son of Shaikh Nur Bakhsh initiated him into the Qadiriyya, Nur Bakhshiyya, Tainfuriyya and other orders. He remained predominantly a Chishti, however, being initiated by his father into that order.

Sultan Muhammad III (950/1543-962/1554) assigned him several villages, whose income the Shaikh invested in the construction of a mosque inside Ahmadabad city near Shahpur Gate. It took eight years to finish, was completed in 973/1565-66 at a cost of 100,000 rupees. He spent lavishly too during the *'urs* (feasts of sufi *pirs*).

The author of a commentary on the Qur'an entitled the *Tafsir-i Muhammadi,* he also wrote notes on the Qur'anic commentary of Baizawi. He was engaged in teaching and training sufi disciples for twenty-seven years during his father's lifetime and for fourteen years after his death. Survived by four sons and two daughters, the Shaikh died on 28th Zu'laq'da, 982/11th March, 1575.

Shaikh Hasan Muhammad's second son, Shaikh Muhammad Chishti (b. 956/1549-50), whom he trained, succeeded him. The occupation of Gujarat by the Mughals in 981/1573 had diminished the fortunes of the Shaikh's family but he refused to accept the old grants revived by Akbar and destroyed such *farmans* from the Sultans of Gujarat as were in his possession. Later Shaikh Muhammad Chishti began to live outside the city on the banks of the Sabarmati,

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coming to his *khanqah* only of Fridays to offer congregational prayers.

After some years, he reverted to *khanqah* life, indulging in *zikr* and *sama* without the use of musical instruments. Returning from a pilgrimage to the tombs of Chishti sufis in Delhi, at Jahangir's request he went to see him in Ajmer and reluctantly accepted the grant of a village for his expenses in the name of his sons. In 1027/1617-18 he again called on the Emperor during a visit to Gujarat.

On 29th Rabi'I, 1040/5th Nov., 1630, the Shaikh died. Of his four surviving sons, one died three days after his father, the second became a recluse and the third, Shaikh Siraju'd-Din (d. 1050/1640-41), in accordance with his father's will, relinquished his claim to succession in favour of his nephew, Shaikh Abu Yusuf Yahya, the son of Shaikh Mahmud and the grandson of Shaikh Muhammad. Shaikh Yahya Chishti who from 1087/1677-77 on led the last fourteen years of a long life in Medina, came to be known as *Shaikh Yahya Madani* and was certainly the greatest Chishtiyya *pir* of his time.

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Hasan Nizami, Khwaja (1878 — 1955)

Khwaja Hasan Nizami, born in 1878, was an erudite scholar of versatile taste and creative power. He was a unique stylist in Urdu, and most knowledgeable in matters concerning the Indo-Muslim culture of Delhi.

Khwaja Hasan Nizami was the popular name of Ali Hasan, the 17th descendant of Syed Muhammad Imam. Both his father Syed Ashique Ali and mother, Chahiti Begum, passed away when he was only 11. He was brought up by his elder brother, Syed Hasan Ali Shah.

Hasan Nizami received early traditional education from scholars like Muhammad Ismail Kandhlavi and Muhammad Yahya Kandhlavi (father of Sheikh-al-Hadith Mohammad Zakariyya) who later on took him to Gangoh (dist. Saharanpur, U.P.) to be taught for about one and a half years by the famous theologian, Rashid Ahmad Gangohi (d. 1905), the Khalifa of Sheikh Imdadullah Muhajir Mekki (d. 1899). Back in Delhi he continued his studies in Arabic and Persian privately and became an itinerary bookseller to eke out his sustenance. When 18, he was married to his cousin Habiba Bano, who died in 1912. Four years later, he was married again to Syeda Mahmuda Khwaja Bano, a woman of refined literary taste.

In 1889, he was initiated at a very tender age into the Chishti Nizami order at the hands of Khwaja Allah-Bakhsh of Taunsa (d. 1901). Later on he became a spiritual disciple of Pir Mehr Ali Shah (d. circa 1935) of Goira, Rawalpindi in 1902, and received Khilafat from him as well as from many other saints afterwards in various spiritual orders and their branches. Under the influence of his mentor Ghulam Nizam-ud-Din, a convert, he set out during 1905-6 to visit major Hindu shrines and wrote a travelogue which could not see the light of day because of vehement opposition from orthodox circles.

His maiden article in Urdu *India ki nazuk halat* (Precarious condition of India) appeared in the Bombay Gazette followed by prolific writings in popular periodicals of yore like *Vakil* (Amritsar), *Paisa Akhbar* (Lahore), Makhzan (Lahore), Sufi (Pindi Baha-ud-Din), etc. Later he himself edited several magazines and newspapers like *Ra'iyyat, School Gazette, Aurton ka Akhbar, Tahid, Nizam-ul-Masha'ikh, Din-duniya, Adil, Nizam Gazette* and *Munadi.*

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Gharibi ka Mujarrab Ilaj (Magic cure of poverty) was his first published work. In 1908, he established *Halqa-e-Nizam-ul-Masha'ikh* an organisation of Sufis with a veiw to ameliorating the fast deteriorating conditions in the khanqahs and Muslim shrines. Among its members and promoters were distinguished personalities like Abul Kalam Azad, Shibli No'mani (d. 1914) and Shah Suleman of Phulwari. He also started the publication of the journal *Nizam-ul-Masha'ikh* (1909).

He undertook an extensive voyage to Muslim countries like palestine, Syria, Hijaz, Egypt, etc. in 1911. Back home, he was put under constant surveillance by the British rulers because of his contacts with banished revolutionaries like Barkatullah Bhopali, etc. He started Tauhid (1913) from Meerut which was banned by the Government for publishing the text of a highly provocative and anti-British speech 'Kaho Takbir' which had been delivered from the pulpit of the Meerut Jama Masjid on the occasion of the demolition of the Kanpur mosque.

Hasan Nizami started *Munadi*, one of the most popular Urdu journals in 1926 and actively participated in political struggle for freedom. *Munadi* was famous for his most interesting informative and individualistically stylistic *Roznamcha* (diary) and *Qalmi chehre* (pen portraits) as well as for recording minute details of the contemporary socio-political and cultural life. The magazine is still current under the editorship of his son and successor Khwaja Hasan Sani Nizami (b. 1931). Khwaja Hasan Nizami had a wide circle of admirers and adherents ranging from paupers to princes. Besides innumerable articles and essays, his books are not less than 200, some of them having gone into several editions, while some having been taught from school standards to university level syllabi for over 50 years.

Some of his major and significant works are: *Safarnama-e-Hindustan* (Delhi, 1907); Aap biti (autobiography, Delhi, 1919); *Fatimi da'wat-e-Islam* (Delhi, 1920); *Gaey ki jan bachaney ka bayan* (supporting ban on cow slaughter, 1921); *Salatin-e-Bahmani*, (Delhi, 1925); *Tarikh-e-Masih* (Biography of Christ, 1927); *Salatin-e-Abbasia* (in two volumes.,1927); *Ataliq-e-Khiutut Nawisi* (fourth edn., 1929); (*Nizami Bansari* (Life of Khwaja Nizam-ud-Din Aulia, 1941); *Tarikh-e-Rasul* (Hyderabad, 1948); Aam fahm tafsir (simple commentary of the *Qur'an* 1950); *Si para-e-dil* (Collection of essays, eighth edn., 1964); *Hindi translation of the Qur'an and Krishna biti* (Biography of Lord Krishna).

Khwaja Hasan Nizami was awarded the last honorific title 'Shams-ul-Ulama' by the British Government (1946). He was an erudite scholar of versatile taste and creative power, a unique stylist in Urdu, and most knowledgeable in matters concerning the Indo-Muslim culture, especially of Delhi. He was buried near his residence where a magnificent tomb known as 'Khwaja Hall' has now been erected. 'Khwaja Hasan Nizami Memorial Society' holds national and international seminars on the day of his annual 'Urs' on the 17th of lunar month Dhu-al-Hijja.

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Hashim (1735 — 1843)

Hashim, born at Jagdeo Kalan in the district of Amritsar in 1735, was an eminent mystic poet of Punjab.

Hashim was born at Jagdeo Kalan in the district of Amritsar. The exact date of his birth is not known. The probable dates during which he lived are in between 1735—1843. The name of his father was Haji Muhammad Sharif Masum Shah. Hashim was a noted Hakim and is said to have successfully treated Maharaja Ranjit Singh during an illness, and was awarded a 'jagir' as a reward. It is said that the Maharaja appreciated his mystic poetry as well.

Besides writing poetry in Punjabi, he composed verse in traditional metres in Persian, Hindi and Urdu. His Punjabi works include the romances of *Sohni Mahiwal, Sassi Punnu, Hir Ranjha, Laila Majnun* and *Shrin Farhad*, besides miscellaneous mystical poems and stazans in various metres. His compositions became very popular and were highly appreciated by Ahmad Yar and Muhammad Bakhsh. They called him a master poet. Out of all his compositions *Sassi Punnu* is regarded as his best work.

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Hashim, Makhdum Mahammad (1692 — 1761)

Makhdum Mahammad Hashim, born in Sindh in 1692, was a religious writer and didactic poet.

Makhdum Mahammad Hashim was a religious writer and didactic poet. Hashim was a great fighter against any kind of innovation. He not only eschewed emotional sufism which was taking roots in Sindhi society at that time, but he bitterly fought against it.

He had been appointed a Qazi of the city of Thatta, the then capital of Sindh and considered to be a great centre of learning. He enjoyed the favour of Nadir Shah, Ahmad Shah Abdali and the Kalhora rulers of his time.

Makhdum Mahammad Hashim was one of the first to compose didactic books about Islamic law and history in simple Sindhi verse. His commentary (1749) on the last part of the *Quran* was invariably given to children for their moral boost-up.

Hashim and his family were all strict adherents of Naqshbandi school. Sindhi religious literature in fact began with Hashim.

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Hashmi, Syed Nur-al-Hasan (1911 — ?)

Syed Nur-al-Hasan Hashmi, born at Sandila in Hardoi district in 1911, is an eminent literary scholar, journalist and historian of Urdu.

Syed Nur-al-Hasan Hashmi son of Syed Mujtaba Ali, is aneminent literary scholar and historian of Urdu. He was born at Sandila, District Hardoi in Uttar Pradesh. He did M.A. (English, Persian) and D.Litt (Urdu) in 1935, 1950, and 1954 from Lucknow University and from Aligarh Muslim University respectively.

He began his professional career as a Lecturer-cum-Research scholar in the Urdu Faculty

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of Aligarh Muslim University in 1940 and served in that capacity till 1943. In 1944, he joined the Urdu Department of Delhi College and left that in 1945 to join the Urdu and Persian Faculty of Lucknow University as a Lecturer. He served the faculty till his retirement as its professor and Head in 1974.

His research and critical writings include *Masnavi sarapa soz* (1954), *Ek nadir roznamcha* (1954), *Kuliyat-e- Hasrat* (1966), *Tadvin tazkirah mashahir-e-Sandila* (1976), *Adab kiya hai* (1977), *Adab-ka-maqsad* (1978), *Nau Tarz-e-Marasa* (1978), *Tadvin kuliyat-e-Vali* (1982), *Dilli ka Dabistan-e-shairi* (1983) and Intikhab-e-Sabras (1984).

He published *Bikat Kahani* in collaboration with Masud Husain in 1978 and *Novel kiya hai* in 1982 in collaboration with Muhammad Ahsan Faruqi.

As editor, first of *Jamia* (1939-1943) and then of *Farogh-e-Urdu* (1954-68), he also made his mark as a literary journalist.

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Hashim Shah (1753 — 1823)

Hashim, born at Jagdeo village in Amritsar district in 1753, was an eminent Punjabi sufi poet. He had no claim to sainthood or *faqiri.*

The biographies of the Sufi saints and *faqirs,* therefore, do not mention him at all. There are many oral traditions rich in information, but the only written account that we have found is a short sketch by Baba Buddh Singh in his *Bambiha Bol.* Mohan Singh, in his recently published *History of Panjabi- Literature* gives a few lines on the life of Hashim, but his information seems to have been taken from Bambiha Bol and does not show any research on his own part.

Unfortunately, this sketch, as we shall see later, is in no way better than the oral traditions. The only reliable sources of information were the narratives of some elders whose fathers or grandfathers had known the poet. After a great deal of correspondence one of my friends collected narratives from some old gentlemen of Jagdeo village, the birth-place of Hashim. The following is the sum-total of these narratives relating to the poet:

He was the son of Kasim Shah, a carpenter of Jagdeo village in Amritsar district and was born in A.H. 1166 (A.D. 1753). Hashim Shah was basically son of a carpenter but by virtue of his literary activities he became the court poet of Maharaja Ranjit Singh. Name of Hashim Shah shines in this period as that of Varis Shah in later Mughal period.

He possessed a great love for knowledge and composed verse in his youth. God had conferred on him the gift of writing, and it was on this account that he surpassed the poets of his time. The Sikh chiefs esteemed him. He died at the age of seventy.

In his multi-purpose personality, we find the touch of Sufism in the poetry of Hashim Shah. Some of the romantic ballads written by Hashim Shah have attracted the attention of many people. Total number of composition by Hashim are being mentioned as follow: *Kissa Sassi-Punnu, Kissa Sohni-Mahiwal, Kissa Shiri Faryad, Kissa Heer-Ranjah, Dohras Hashim, Kafian Hashim, Deron Hashim.*

Except all these, it is said that Hashim wrote some books on the naturopathy treatment

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in Persian also. Out of all his works Kissa Sassi-Punnu brought him much name and fame. He became popular over night like Lord Byron from his childhood.

Sir Richard Temple translated the romantic ballad (*Kissa Sassi-Punnu*) into English. Bawa Budh Singh, while criticising *Kissa Sassi-Punnu* writes, "Composition of *Sassi Punnu* by Hashim Shah lit the fire of separation in every home, this was the flame of love, which illuminated the whole desert of Sassi".

How the Hashim Shah picturises the saga of two ill-fated lovers. P.B. Shelley rightly remarks that "Our sweetest songs are those which tells the sadest of thought." Sassi wandering in the burning desert of fire, in search of her lost lover.

Poet has picturised the whole scene of the desert which claimed the life of Sassi for her love. "Cries which came from the heart of Sassi melted the hard stone." *Kissa Sassi-Punnu* is the leading masterpiece of his composition.

Mian Muhamad Bakhsh, author of Saiful-Malook writes about the language of Hashim Shah,"Couplet full of beauty and aesthetic sense are such as the flowers in a garland." Hashim wrote many other romantic compositions but the beauty of Kissa Sassi-Punnu shines above all.

The above accords with the traditional accounts, save in the stories about Hashim's friendship with Ranjit Singh and about the patronage from his which the poet is said to have enjoyed. But before proceeding any further let us state here that all sources of information agree that Hashim was born in A.D. 1753 and died at the age of seventy, i.e. allotting him a life of seventy Panjabi years, he died in A.D. 1823. The Islamic year is shorter than the Christian year which is as long as the Panjabi year. In the Panjab, all communities, save some religious heads of the Mussulmans, follow the Panjabi calendar.

Was Hashim a court-poet of Maharaja Ranjit Singh ? Baba Buddh Singh calls him *raj-kavi*, and Dr. Mohan Singh also speaks in the same strain. According to history Ranjit Singh assumed the title of Maharaja in 1801, some time after he had occupied Lahore. For the next ten years he was whole-heartedly engaged in consolidating the different constituents of the province and had little time for poets and poetry. It was only after the year 1810, that he began to evince interest in arts other than the art of warfare. If then he ever made Hashim his court-poet it could have been only after A.D. 1810 when the poet was nearing his fifty-eighth year. But no history of the Maharaja written before or after A.D. 1810 speaks of the poet.

Baba Buddh Singh makes another statement regarding Hashim's position at the Sikh court and his intimacy with Ranjit Singh. He says that the poet recited his *Sassi-Punnu* to the Maharaja at a *dusaihra* darbar, and this so won him that ruler's love that he was called in spare moments to recite his verses to the Maharaja. In all the well-known histories and popular narratives of the private and public life of Ranjit Singh no Reference is made to Hashim. Ranjit Singh's attachment for 'Aziz-ud-din who was his company in spare moments, his affection and childish talks with Hira Singh and other young boys, and his voluptuous love for dancing and singing are all recorded in detail; but there is nothing about Hashim.

We doubt if he ever lived in Lahore, or saw the Maharaja as frequently as the Baba states he did. He makes still another assertion, describing Hashim as an intimate friend of Faqir 'Aziz-ud-din. A direct descendant of the Faqir whom we approached for information concerning the poet told us that his ancestor never spoke of Hashim and that neither in his vast correspondence nor in his library was there anything relating to the poet. He doubted very much the correctness of the Baba's statements.

Hashim too, in his poetry does not mention Ranjit Singh or 'Aziz-ud-din, the minister. Had he been in the service of the Maharaja

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he would have told us so? On the other hand, he speaks against the kings of his times, as :

Kain sun hal hakikat hashim hundia badshaha di
julmo kuk gaye asmani dukkhia ros dila di
admia di surat diss di rakas adam khore
jalam cor palit zanahi khauf khudao kore
bas hun hor na kaih kujh hashim jio rabb rakkhe raihna
eh gall nahi fakira layak bura kise da kaihna.

[Say and hear the real description, Hashim, of the kings of the present time; through their tyranny the screams of sorrowful angry hearts have reached the heavens. Their faces are like those of men, but they are monsters, man-eaters, cruel thieves and impure adulterers, unmindful of God's terror. Enough! now say nothing more, Hashim; live as God keeps.]

It behaves not the *faqirs* to speak ill of any one. Hashim lived between A.D. 1753 and 1823-4, and this description may be of the Sikh Misaldars who became masters of the Panjab from A.D. 1769.

We, therefore come to the conclusion that Hashim was neither a raj-kavi nor on intimate terms with Faqir 'Aziz-ud-din, and that if ever he received consideration from Ranjit Singh and his minister, it was during his *misaldari* before A.D. 1801.

Hashim, it appears, had a good education and must have studied Persian and Arabic. His knowledge of these languages, in the words of Sir Richard Temple, 'is apparent in his fondness for interlarding (and thereby spoiling) his poetry with Arabic and Persian words and phrases. Muhammadan belief in Hindu superstition, *Indian Antiquary,* 1881, p.372.

The poet is absolutely silent about himself, and we have to remain content with the little we know. One thing that we gather from Hashim's verse is that he was an earnest seeker after God and was persuaded of the truth of Sufi doctrines by the condition of the world around him. It is a remarkable fact that all Sufis of the philosophic school who lived between 1740 and 1850 were pessimistic regarding material welfare and very anxious about the welfare of the soul. This pessimism, it seems was a natural consequence of constant warfare in the land.

Who was Hashim's *pir* and when he met him is unknown, though we read a few verses in his praise. Probably, he had recognized and praised as *pir* the person who had created his interest in Sufi doctrines.

In Hashim's poems, there is no exposition of any Sufi doctrines or allusion to his adherence to any particular sect. He had taken Sufism as an established belief. His reader is supposed to know it or his poems remain somewhat unintelligible or are mistaken for romantic or pious poetry. The poet, however, refers frequently to Mansur, and sometimes to others like Shamsi Tabriz.

His prosody is Panjabi throughout, though as stated above his vocabulary abounds in Hindi, Persian, and Arabic words. These words often occur in their original form, but sometimes also in their corrupted Panjabi versions. He wrote the following books : *Qissa Shiri Farhad, Qissa Sohni Mahival, Qissa Sassi-Punnu, Gyan Prakash,* and *Dohre.* Of these, *Sassi-Punnu* and *Dohre* are his two masterpieces and have been issued in many editions in various scripts of the Panjab. *Sassi Punnu* was even transliterated in Roman characters with a *resume* in English by Sir Richard Temple.

Gyan Prakash is still wholly unknown to the public. But Lala Kali Das, a living Panjabi poet of Gujranwala, asserts that he possessed a manuscript copy of this work of Hashim, which unfortunately was lost by a friend to whom he had lent it for study. According to him the work was purely philosophic and was in Hindi. We hope to trace it some day. The *Sohni* of Hashim is not very popular. This is the only work of which a manuscript has been found.

Shiri Farhad has also gained fame for the

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poet, but in popularity it stands nowhere near *Sassi-Punnu.*

Sassi-Punnu and *Dohre* are his best works as regards sentiments and terseness and it is for this reason that they have attained unrivalled popularity. Before we enter on the study of these two works, it would be only fair to say that there is no visible inequality in workmanship in the different works of Hashim. The only visible difference is in thought. We presume that he wrote his best works at an advanced stage when his thought had matured.

This work is avowedly based on the Sindhi story of Sassi. The subject had been treated before by two Panjabi poets. His work, however, differs from that of his predecessors, the main difference being that his central idea was to describe the true love of the hero and heroine, and so, unlike them, he very cleverly skimmed over local customs, class prejudices, and marriage, with its accompanying ceremonies. He concentrated all his thought on the description of their love and succeeded in relating it in a most impressive manner. The work begins with the customary few lines in praise of God. These are followed by a couplet which explains the object of his writing this verse:

Sun sun baut sassi dia bata kamil ishk kamaya,
hashim jo satt thi att kita vahim utte vall aya.

[Hearing many tales about Sassi and the love she fulfilled, what was true and was truly upheld, Hashim became possessed with the idea (of writing the story).]

The poet then opens the story by telling that Adam, the Jam of Bhambor, was a great and just ruler. He bestowed rich gifts on the poor and the holy for having a child. After long years a daughter was born to his wife and was called Sassi. Astrologers prophesied that :

Kamil ishk sassi tan hosi jab hogu juan siani
mast bihosh thala vicc marsi dard firak ranjhani.

[Perfect love will come into Sassi's body when she grows and attains youth. Enamoured, fainting in the desert, she will die of the sorrow of separation's pain.]

And then

Hashim dag lage us kul nu jagg vicc hog kahani.

[Hashim, (thereby) to her family will disgrace come (when) it (her love) becomes a public story.]

The parents, anxious to save the family from this predicted disgrace, suppressed their sentiments and, tying a talisman round her neck, put Sassi in a wooden chest, inlaid with precious stones and filled with treasure, and launched it into the river. In the Sindhi story Sassi was a Brahmin's daughter. On her birth the astrologers foretold that she would marry a Muhammadan and would die in the desert pining for his love.

This version appears to be more comprehensible, but Hashim being a Sufi could not attach importance to trifling religious differences on the path of love. A washerman, Atta by name, was working on the bank of this river. He saw the box, and jumping into the stream he caught it and brought it ashore. Surprised at the sight of such a treasure, he opened it and was even more surprised to find it contained a baby girl. He took her to his wife and they brought her up as their own child. Sassi grew up into a beautiful woman. Many a washerman suitor came to wed her but she refused them all.

This enraged a relative of Atta who presented himself at the Jam's court and told him that Atta's daughter was worthy of him. The Jam would have been a very old man and it is for this reason that the enraged relative, to revenge himself, wanted him to marry the youthful Sassi. The Jam sent a messenger to bring Sassi to his court. Sassi did not go but handed him the talisman. When the Jam saw it, he and his wife were deeply touched. They invited Sassi to come back, but she proudly refused to do so.

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Now it so happened that a rich man of Bhambor had made lovely gardens in which he hung portraits of kings and princes. Sassi along with her friends visited these gardens. Seeing the portrait of the prince of Kecem she became enamoured of him. She returned home sad and could neither sleep nor rest. She then wrote to her royal father to grant her lands at the spot where the Bilocis entered Bhambor and to give orders that none should pass without seeing her first. The request was granted and she built a garden house there. It so happened that the Biloc merchants who came to trade from Keem paid their customary respects to Sassi.

On inquiry she was told that they knew Punnu, the Kecem prince who was their brother. Thereupon she imprisoned them all, letting two go back to their country. These two mounted their camels and reached the court of Ali the father of Punnu in all haste. They told him all that had happened and demanded help. 'Punnu will not go whatever may happen to the merchants, said the Chief. Disappointed, the merchants waited on Punnu and related to him the beauty of Sassi and the interest she took in him.

This made him curious and he left for Bhambor with his men. Reaching the city one night he entered Sassi's gardens. Ordering the camels to graze in the gardens, he slept on the flower-bed which was always kept ready for Sassi. The gardeners informed their mistress of the destruction of the gardens and Sassi with her friends came to chastise the trespassers. But when she saw Punnu lying in her flower bed her anger turned to joy. Their eyes met and they fell in love. Punnu then lived happily with her and the prisoners and his companions were asked to return to Kecem.

When 'Ali came to know of his son's behaviour, his sorrow was great and he was very unhappy. His other sons thought of a device to bring their brother home to their father. Taking sweet wine with them they came to visit Punnu at Bhambor. Sassi and Punnu arranged great festivities in their honour. After dinner the guests offered them wine, which had its effect and they fell fast asleep. The brothers thereupon mounted their camels and, taking with them the sleeping Punnu, set out on their journey to Kecem.

In the morning Sassi woke up to find that her Punnu had gone. She was sad and inconsolable. In vain her adopted mother impressed upon her that her low social status was the cause of Punnu's dramatic departure. Madness overcame her and she left barefooted for the kingdom of 'Ali. The heat of the sun and the burning sands soon scorched her tender feet and, shouting the name of her beloved Punnu, she fell dead. A shephered who saw her dying was so much impressed by her death that he became a *faqir*. He buried her ashes and became their guardian.

The spirit of Sassi met Punnu in a dream and told him that she had given her life for him. He woke up to find himself in his parents' house. At once he prepared to return to his love, but his parents, brothers, and the tribesmen would not let him go. Helpless, he drew his sword and was about to strike himself dead when the parents gave in. Praying God that he might find Sassi happy he set off. When he reached her grave and saw the shepherd *faqir* sitting near by, he inquired of him the name of the saint whom he had buried.

It is only saints and *faqirs* who die and are buried in deserts. Ordinary people rarely go to such lonely places. It is not a saint but a peerless beauty who died crying for Punnu, replied the *faqir*. Punnu at once swooned dead on the grave, which opened, and put out two arms to receive him.

We will now let Hashim speak from his Sassi. The adopted mother of Sassi, hearing of her fate, comes to console her and advises her to forget Punnu, the source of her suffering.

Dhoban ma nasihat kardi a dhia pau rahi
dhoban zat kamini kar ke chor gaye tudh tahi
bhaj bhaj pher use val daure laj aje tudh nahi

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hashim vekh dukkha val pake ghund biloc balai.

[The *dhoban* mother gives counsel, Daughter, come to the true path. Considering the washermen's caste low, they (Punnu and his brothers) have left you. Again and again towards him you run, still you have no shame. Hashim, throwing a veil on see your sufferings; the Biloc is an evil spirit.]

To this and other good counsels Sassi replied with firm determination:

Marsa mul na mursa jan tali par dharsa
jad takk jan rahe vicc tan de marno mul na darsa
je rabb kuk sassi di sunsi ja palla us pharsa
hashim nahi shahidan hoke thal maru vicc marsa.

[I will die, but will not return at all from my path, I will place my life on the palm of my hand. So long as life remains in my body, death in the least I will not fear. If God will hear the cries of Sassi then I will go and seine his skirt. Or else becoming a martyr, Hashim, in sandy land I shall perish.]

The dramatic fashion in which Punnu was carried off and the counsels of her mother and others almost maddened her and she followed her beloved. The heat in the desert was unbearable, and Sassi could not continue any further; yet she would not return:

Camki an dupaihra vele garmi garm behare
tappdi va vage asmano pancchi mar utare
atash da daria khalota thal maru vicc sare
hashim pher picchah na mur di lu lu hot pukare
najak pair gulab sassi de maihdi nal shangare
balu ret tape vicc thal de jiu jau bhunnan bhatthiare
suraj bhaj varia vicc badali darda lishak na mare
hashim vekh yakin sassi da sidko mul na hare.

[At midday the heat of the hot season increased. Burning air blew from the sky, felling the birds and killing them. A river of fires was flowing all over the sandy desert. Hashim, still she did not turn back, each pore of hers was calling the Hot. The delicate rose-like feet of Sassi with heena beautified, were in the hot sand of the desert like as roast barley in an oven. The sun ran, and in clouds hid himself, through fear he did not shine; Hashim, behold the trust of Sassi, in truth she did not fail.]

A short while before her death in the desert sands the helpless Sassi, losing self-control, curses the thieves of her Beloved:

Shala rahin kiamat tai nal sula de lurke
hashim maran kumaut bidesi, lun vangu khur khur ke.

[Please God, till resurrection's day, with acute pains affected, Hashim, may the foreigners die an unnatural death, like salt slowly melting.]

She even curses the camels which carried Punnu away from Bhambor, and the caravan:

Orak vakat kaihar dia kuka sun patthar dhal java
jis daci mera punnu kharia shala oh dozakh vicc jave
ya us nehu lage vicc birho vang sassi jar jave
hashim maut pave karvana tukhm zamino jave.

[At last hearing the cries of woe even a stone would melt. The camel which has carried my Punnu away, please God, may she go to hell, or may she in love's separation suffer and like Sassi be burnt: Hashim, may death on the caravan fall and from earth their seed disappear.]

When Punnu inquired of the shepherd about the newly-made grave he replies:

Akkhe oh fakir punnu nu khol hakikat sari
ahi nar pari di surat garmi mari vicari
japp di na punnu da ahi dard ishk di mari
hashim nam makan na jana ahi kaun vicari.

[To punnu that *faqir* relates, opening the

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whole truth : It was a women, image of a nymph, dead because of heat, poor thing, repeating the name of Punnu and of love's pain she died, Hashim; her name and house I do not know, nor who the poor one was.]

How Punnu dies at this tragic news is told as follows :

Gall sun hot zimi ne digga kha kaleje kani
khulh gai gor pia vicc kabare pher mile dil jani
khattar ishk gai ral mitti surat husan janani
hashim ishk kamal sassi da jagg vicc rahi kahani.

[Hearing that speech, with heart's cramp, the Chief fell to the earth, the grave opened and he fell into the grave and the lovers met again. For the sake of love the woman's beauteous image mixed with dust : the story of Sassi's perfect love, Hashim, remains in the world.]

Hashim in his *Sassi-Punnu* expresses his Sufism in the same manner as Jami expressed his in *Yusaf Zulaikha.* But in the *Dohre* he is a pure Sufi and sings about his inner mystic emotions. *Dohre* has procured for him the love of the pious and the esteem of the learned. With his *Dohre* Hashim can demand a place next to Bullhe Shah. Like him not anxious to gain power and position, and, unlike Bahu, free from all fetters of sanctity of pirhood and khalifaship, he wrote down the ideas which occupied his mind.

By the work Dohra the reader might be misled and believe it to be a Hindi verse-form, which it is not. The *dohre* of Hashim are different from *dohre* in Hindi and can be classed in two groups.

Those of the first group are somewhat like the Hindi verse form called *chands* and are 208 in number. Those belonging to the second group are called *diore* and not *dohre. Diora* is an old Panjabi verse form. As a rule, it is employed in folk-poetry, but in some rare cases poets have also used it. Of the Sufi poets, Hashim was the first to adopt it. But his *diora* poems called *diore* are few in number. There are only seven, published along with his *Dohre* at Lahore and entitled *Dohre Hashim Shah* or *Darya-i Haqiqat.* We now proceed to give a few specimens of Hashim's dohre and diore.

Hashim reproaches love, calling him weak and old, for his inability to break the shackles of shame, i.e. convention, tied round the poet's feet.

Ja farihad bike te ayo ottho ca pahar curayo
mere pair janjir haya da, ohnu mul na ca turayo
ishka zor nahi vicc tere sacc akkh budhapa ayo
hashim log karan gam aive asi bhet tera hun payo.

[When Farhad was being sold then you came and from there stole the mountain, (but) the chain of shame (convention) round my feet you have not at all broken. Love, you have no strength in you, say the truth (that) old age has come (on you), Hashim, people worry uselessly, we now have found out your secret.]

Hashim explains the difference between the so-called lovers of God and the real lovers or seekers, as:

Rabb da ashak hon sukkhala eh baut sukkhali bazi
gosha pakar rahe ho sabar phar tasabi bane namazi
sukkh aram jagat vicc sobha ate vekkh hove jagg razi
hashim khak rulave galia te eh kafir ishk mazazi.

[To be a lover of God is easy, it is a very easy game; simply sit patiently in a corner, seize a rosary and say the prayers. Thus will come rest, comfort and fame in the world and the people will be pleased on seeing them; (but) Hashim, this heathen love makes the unbeliever roll in the dust of the streets.]

Hashim believed that those alone could realize love who had renounced all religion and faith, as:

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Jis vicc jang birho da pia tis nal lahu mukh dhota
shama jamal dittha parvane ate an shahid khalota
ja mansur hoya madmata tadh suli nal parota
hashim iskh aih jeha milia jin din mazhab sabh dhota.

[One in whom the battle of separation has commenced, he has washed his face with blood. The moth saw the glory of the candle and coming, stood a martyr. When Mansur was filled with divine passion then he was threaded to the cross. Hashim, such souls alone have attained love, who washed off (gave up) all faith and religion.]

What happens after love has taken root in the human heart is well explained here:

Tor janjir shariyat nass da jad raccada ishk majazi
dil nu cot laggi jis din di asa khub sikhi rind bazi
bhaj bhaj ruh vare butt-khanne ate zahir jism namazi
hashim khub parhaya dil nu ais baith ishk de kazi.

[(The soul) breaks the chain of law and hastens to create heathen love. From the day my heart has felt the blow (of love) I have learnt well licentiousness (because) again and again my soul enters the idol-house, but outwardly my body is at prayers. Haashim, being installed (in the heart), this *qazi* of love has well taught my heart.]

We give below a few more *dohre* which express faithfully Hashim's various mystic ideas.

Zahd ibadat cahe vekkhe nahi hargiz dhiyan na karda
Shah Mansur carhaya suli ate yusaf kitto su barda
kis gall de vicc razi hove koi bhed nahi ais gall da
hashim be parvahi kolo mera har vele jiu darda.

[The orthodox wants adoration (of God) but sees Him not, and pays no attention at all: he raised Shah Mansur on the cross and made Joseph a slave. By what may he be pleased ? There is no secret in this matter. Hashim, my heart is ever afraid of his indifference.]

Dil soi jo sej sajjan de nit khun jigar da pive
nain soi jo as daras di nit rahan hamesha khive
dil be dard biadhi bhariya shala oh har kise na thive
hashim so dil jan rangila jahra dekkh dila val jive.

[That alone is the heart which ever on the Beloved's bed drinks its own heart's blood. Those alone are eyes which remain ever drunk. An unsympathetic heart is full of disease, God grant everyone may not possess it. Hashim, know that heart to be pleasure-loving which lives by looking at the heart.]

Har har post de vicc dost oh dost rup vatave
dost tak na pahuce koi eh post cah bhulave
dost khas pachane tai jad post khak relave
hashim shah jad dost pave tad post val kad jave.

In every poppy-head is the Friend and that Friend changes his guise. No one reaches that Friend, this poppy-head makes one forget the desire for Him. Then alone is the Friend recognized when the poppy-head is placed in the dust. Hashim Shah, when the Friend is found then who will go to the poppy-head ?

Ved katab parhan caturai ate jab tab sadh banave
bhagave bhes karan kis karan oh man da khot lukave
murakh ja vare us vehre ate aukhad janam gavave
hashim mukat nasib jihna de soi dard manda valave.

[Reading of the Ved and the Book is a trick, because now and again it will make (the reader) a knower; what is the guise of a re-

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cluse for ? It hides impurity of heart. The ignorant enters that courtyard (path) and wastefully passes his life; Hashim, for whom salvation is destined, they come to sufferers.]

Before closing this account, we will give one of Hashim's *diora*. It will clearly show the difference between dohra and *diora* :

Mahi par aram na mainu, mai mutthi teg nazar di, tarle kardi
sohni khavar hoi jagg sare, jo rat same jhana tardi, zara na dardi
haye bani lacar sohni mai fira bahane kardi, ghat na tardi
hashim siddak sohni da vekkho ate hikmat jadu gardi, parakh mitardi.

[The Beloved is across (the river), no rest for me, I am lost, deceived by the glance's sword, I beseech (him). Sohni is straitened in the whole world who at night swims the Chenab and without the least fear. Ah I, Sohni, becoming despondent, am wandering, making excuses but do not swim across. Hashim, see the sincerity of Sohni and see in her the skill of a magician and the discrimination of a friend.]

Our knowledge and study of the popular and oral narratives does not permit us to call Hashim a court-poet of Maharaja Ranjit Singh. What we believe is that Hashim had the patronage of Ranjit Singh when he was a territorial chief, and this patronage continued unofficially in the shape of small gifts of little importance, even after the latter had become Maharaja of the Panjab.

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Hasrat Mohani (1878 — 1951)

Hasrat Mohani, born at Mohan near Lucknow in 1878, was a leading secular and nationalist Muslim leader. He possessed a creative genius which was happily utilised to embellish the lyrical poetry of Urdu language.

Hasrat Mohani, real name Sayyid Faz-lul-Hasan was a master of Urdu ghazal, journalist, man of letters, critic and freedom fighter. He was born in 1878 at Mohan, a town in district Unnao near Lucknow. His father, Azhar Hussain, was the descendant of an emigrant family of Saiyeds from Nishapur; and pious background apart, his meagre income decreased the chance of his son's Western education. He received his early education at Mohan, the place of his birth, and Fatehpur Hasva. The boy devoted himself to achieve a merit scholarship and by the turn of the century pushed his way to Aligarh.

In the M.A.O. College, he became conspicuous as a model of fine culture, and being a poet and speaker, was selected among the students as secretary of the highly esteemed literary society, the 'Anjuman Urdu-i-Mu'alla'. These distinctions were short-lived. Young Hasrat was in the meantime burning midnight lamp over the writings of Aurobindo Ghose and Bal Gangadhar Tilak. The guardians of the M.A.O. College, in order to recover from the injuries of 1857, had a fixed policy to protect their pupils from the spoiling effect of politics.

Hasrat, by his unusual conduct, aroused suspicion and dislike. The Students' Union arranged a grand *Musha'ara* inviting eminent poets from all over India and Hasrat was the main organizer. Rumours reached the Principal, Theodore Morrison, that some poets recited indecent verses which might create mischievous

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effect on the character of the boys. Hasrat was called in to furnish an explanation. A pungent dialogue followed: "Sir, our poets stand for the noble ideals of humanity. In your society, they may be condemned for lack of decency." The angry principal instantly called a meeting of the Trustees to demand expulsion. It was he year 1903. Aligarh turned out its first rebel.

In July 1903, he started *Urdu-i Mu'alla*, an Urdu journal which won approbation of distinguished Urdu writers. In May 1904, Hasrat attended the Bombay session of the Indian National Congress and involved himself actively in Indian politics. He believed in radical politics. In 1916, he intended to go to Kabul with Abul Kalam Azad in order to establish a Provisional Government; at Amritsar Session (1919), he proposed ' boycott of the Indian Army if used outside India'; advocated boycott of foreign goods; demanded declaration of complete independence on January 1, 1922; refused to sign in 1948 the draft of the Indian Constitution as he could not be reconciled to partition and India's membership of the Commonwealth.

Life thereafter rolled on with decided aims in which the so much emulated B.A. degree was of little help. Literature, instead of the more lucrative profession of law then in fashion, and association with the Indian National Congress absorbed his time and energy. Poverty was the inevitable consequence. He edited an Urdu journal, worked for the Congress, and attended its annual sessions up to 1907. The last one at Surat ended in a clash between Gokhale's moderates and the extremists of Tilak, and Hasrat as a follower of the Tilak group separated himself from the Congress. The year 1908 brought the oppressive Newspaper Act to silence the Indian public opinion. On the pretext of an article published in his journal Hasrat was sentenced to two years' rigorous imprisonment with a fine of Rs. 500. Five more terms of unequal duration were to follow in his life.

Hasrat was one of those who contributed in the early decades of the twentieth century, by their exemplary austerity and humble living, to transform the Congress from the "English-speaking upper middle class affair" into an organisation of common man's interest. Audacity and uncompromising devotion to his ideals brought him in conflict with the powerful personalities of his age.

In 1915, when the Muslim League had a limited outlook of safeguarding the minority interest and the Congress was more generous to accommodate, both holding their sessions at Bombay, Hasrat accidentally incurred the displeasure of Jinnah and the two were not reconciled till the end. A deeper mark was printed on the history of the Freedom Movement when he moved the resolution of complete independence, in plain defiance of Gandhiji, at the Ahmedabad session of the Congress in 1921. It was defeated, but as a guiding spirit of real destination its mover created a memorable episode. Two novel factors of significance were introduced through him into the social structure of the Muslims: he was the first among them to popularise the Swadesh movement.

Hasrat regularly composed verses in jail. He was essentially a man of the masses and believed in a socialist set-up in which equality of opportunity is ensured to every one irrespective of caste, colour or creed. During the last phase of his political career he joined the Muslim League.

It would have succeeded well had it not been interrupted by recurring imprisonments. His wife, Nishat-Fatima, was the first Muslim lady of her class who came out and abandoned *purdah* when it was still a sign of status among the respectable Muslim families and was similarly observed by a majority of Hindu women as well. Those who saw Begum Hasrat moving with her husband were greatly struck by her self-negation, courage and patience in facing adversity.

After the failure of the All Parties Convention called at Calcutta to discuss the Nehru

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Report in 1928, where the Muslim demands of fourteen concessions were rejected, many of the Muslim leaders began to vacate the stage of the Congress and Hasrat left with them,. The tide of events moved with an irresistible force which the people of the following two decades were powerless to control. But when the scheme of Pakistan in its final shape was made public and came before the Muslim League Council for approval, Hasrat, the old rebel, took exception to it and challenged the leadership. In the storm of shouts, he stood firm to make his voice heard: "Look here, Mr. Jinnah, you are surrounded by political adventurers."

During the later years of his life, he was a member of the Constituent Assembly and was alone among the fathers of the Indian Constitution who refused to sign when its draft was complete. His unwilingness had a number of reasons, mainly, partition and membership of the Commonwealth, to both of which Hasrat was irreconcilable.

Notwithstanding the life-long activities in the field of politics where he did not succeed due to lack of essential qualities that shape the character of a practical man, his real and immortal place was reserved in the history of Urdu literature. He possessed a creative genius which was happily utilised to embellish the lyrical poetry of Urdu language. His art and style found ardent followers among the younger poets and has been warmly admired by judicious critics.

Hasrat occupies a vey prominent place among the poets of Urdu ghazal. His diwan, *Kuliyat-i-Hasrat* (Lahore, 1964), deservedly ranks high in the Urdu lyrical literature of the period. He not only continued the classical tradition of Urdu ghazal, as represented by Hatim, Sauda, Momin and Nasim, but made it more effective by his chiselled verses, pulsating with romantic fervour.

His great contribution to Urdu poetry was to rescue from oblivion many poets who would have been forgotten by posterity had he not drawn the attention of the scholars to them by the high norms of literary criticism which he himself set. Amongh Hasrat's works, *Sharah-i-Diwan-i Ghalib* is a commentary on the *Diwan of Ghalib* (Aligarh, 1941). *Mahasin-i-Sukhan* (Kanpur, 1940), *Matrukat-i-Sukhan* (Kanpur, 1941) and *Ma'ai b-i-Sukhan* (Kanpur, 1941) collectively known as *Wukat-i-Sukhan* (Hyderabad), deal with principles of literary criticism and occupy a place of great distinction in the history of Urdu literature. *Intikhabi-i-Sukhan* (Selections from the diwans of classical Urdu poets) in eleven volumes is a series of the selected works of Urdu poets which saved manyclassical works from oblivion.

Some prominent selections deal with the works of *Qa'im* (Aligarh, 1905), *Mushafi* (Aligarh, 1905), *Soz* (Aligarh, 1905), *Shaifta* (Aligarh, 1905), *Mir Hasan* (Aligarh 1911), *Ashraf* (Aligarh, 1912), *Jur'at* (Aligarh, 1912), and *Hatim* (Kanpur, 1925). *Khutbat* is a collection of addresses delivered by Hasrat Mohani to various political and literary conferences. *Maktubat* is a collection of his letters and *Mushahadat-i-Zindan*, an account of his prison life.

Hasrat made valuable contribution to Urdu jornalism. His *Urdu-i-Mu'alla*, a journal published from 1903 to 1910, and after 15 years gap, again from 1925 to 1929, served Urdu literature and established traditions of literary criticism and evaluation.

In religious and social behaviour, Maulana Hasrat revealed a rich, integrated and colourful personality which centuries of intellectual hammering by pious saints, sufis, poets, and wandering monks had so laboriously brought into being. He repeatedly performed the holy pilgrimages to Mecca and almost annually attended the fair held in celebration of Sri Krishna's birth at Mathura.

He believed in simple living and high thinking. A brilliant poet, full of pathos and romance, his ghazals entitle him to a distinguished place in the galaxy of Urdu poets.

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Hatibarua, Rohini Kanta (1895 — 1929)

R.K. Hatibarua, born at Jorhat in 1895, was an eminent freedom fighter and member of the Assam Legislative Council from 1924 to 1928.

Rohini Kanta Hatibarua came from the famous Ahom family of the Hatibaruas of Karonga, Jorhat. He was born on 1 February 1895. His father's name was Golap Chandra Hatibarua. Rohini Kanta Married Santi Prava (1928), daughter of Padma Nath Gohain Barua of Tezpur.

Rohini Kanta had a successful academic career. He passed the Matriculation examination from Jorhat Government School in 1915 and secured a scholarship. He graduated in 1919 from the University of Calcutta, with Honours in Economics. He then went in for M.A. and law but had to discontinue his studies.

What was remarkable about Rohini Kanta was that in him could be perceived the gleaming of political ideas even when he was a student in school. With a distinct abhorrence of everything foreign, he showed the signs of political insight, the aptitude and temper of mind to rouse the masses to political consciousness. To him, an inveterate enemy of British imperialism, it was clear that the solution of the country's myriad problems was possible only through patriotism, sacrifice and indomitable will. He himself was the shining embodiment of all these qualities.

Rohini Kanta Hatibarua played a pivotal role in the early stages of the national movement in Assam, being instrumental in rousing the people to an awareness of their problems and their duties, and shouldering continuously for two successive years the responsibility of three important fields of national interest, as the Secretary of the Assam Provincial Congress Committee and of the Opium Enquiry Committee, and a member of the Assam Legislative Council, in all of which his Zeal, dedication and sincerity of purpose born of firm conviction were strikingly manifest. He moved from village to village in the Sub-Division of Jorhat, organizing Congress Committees to propagate the ideals of the Mahatma, and in fact worked so indefatigably for the Congress cause that he earned the esteem and the respect of all sections of the people.

In 1924, the Assam Provincial Congress Committee formed an 'Opium Enquiry Committee' and nominated Kuladhar Chaliha and Rohini Hatibarua President and Secretary respectively. It was the monsoon season when the Committee was formed, but the work of the Committee was carried on vigorously in spite of the rains, Rohini Kanta Hatibarua travelling

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throughout the entire province of Assam collecting facts and figures about opium addicts.

In 1926, at the Pandu session of the Congress, Gandhiji met Rohini Hatibarua and remarked on his opium-prohibition work, "God has sent you to eradicate the pernicious drug from Assam. You will have to perform the work." To assist the Opium Enquiry Committee, the All India Congress Committee sent C.F. Andrews to Assam and he expressed his high appreciation of Hatibarua's work in this field, which indeed was a significant contribution towards the ultimate prohibition of the drug in the State.

In 1926, it was largely through the initiative and drive of Rohini Kanta Hatibarua and Krishna Nath Sarma that the Pandu session of the All India Congress was convened, and its success can be attributed to the leadership and unremitting efforts of Tarunram Phukan and Nabin Chandra Bardoloi. Rohini Kanta Hatibarua was in the forefront of those who worked untiringly at the Pandu Congress Pandal, often working from the early hours in the morning till late in the evening, and it was chiefly due to the efforts of this band of selfless and energetic Congress leaders and workers that the session at Pandu passed off smoothly.

Rohini Kanta Hatibarua was a member of the Assam Legislative Council from 1924 to 1928 and throughout his tenure he upheld the just cause of the people, viewed the problems that confronted Assam and touched on the salient features of the problems which clamoured for immediate solution, such as the prohibition of opium and the orientation of the educational system. He did not merely wax eloquent but strove to translate his ideas into action, visiting village after village in an effort to educate the people by infusing into them an awareness of current ideas and problems and offering his suggestions. His influence was great and his reputation spread far and wide.

As a member of the Legislative Council, he was primarily instrumental in having resolutions passed regarding the opening of a science section in the Cotton College, the establishment of the Assam Museum at Gauhati and the introduction of physical exercise in schools. A staunch Gandhite, he ardently advocated the revival of the almost lost art of hand spinning, in conformity with his conviction that only through such a revival would it be possible to banish pauperism from the land and attain independence, political as well as economic.

He did not confine himself to Assam alone but visited Delhi, Calcutta and Madras, mixing with other national leaders to discuss with them the problems concerning his province. He went to Santiniketan with C.F. Andrews to discuss matters regarding the Opium Enquiry Committee and while at Delhi on one of his visits, he met Montagu, the then Secretary of State, and had valuable discussions concerning the province of Assam.

Rohini Kanta Hatibarua did not have many more years left to serve his country. His health began to break down under the burden of ceaseless activity, and on 8 October 1929, he breathed his last. His death, when he was only thirty-four, was a great loss to Assam and to the whole country.

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Hatim, Saikh Zahur-ud-Din (1691 — 1787)

Sheikh Zahur-ud-Din, born in 1691, was a professional soldier of Malik Khan, poet of Urdu literature and the founder of the Delhi School of Urdu Literature.

Sheikh Zahur-ud-Din better known as

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Shah Hatim, was the son of Sheikh Fateh-ud-Din of Shahjahanabad. While nothing definite is known about his ancestors, it is evident from his life and works that they were an affluent family who respected and encouraged scholarship.

Hatim as a professional soldier of Malik Khan (a noble of the Delhi Court) was well off and lived a carefree and luxurious life. He used to visit the saint Mir Badal Ali Shah near Kadam Sharif, where he often came in close touch with the holy men. Their long association ultimately turned the course of his life and abandoning all material comforts he became some sort of a darvesh and started living on the meagre means that his scholarship could provide.

Soft spoken and highly culture, Hatim, now an old man, despite the turn of fortuned and resultant poverty, was yet able to retain his sanity, Humanism, wit and good humour. After this change in his life-style, he adopted the holy seat of Shah Taslim under Red Fort near Raj Ghat, Delhi as his regular rendezvous to confer with his literary friends and disciples and continued to patronise the place for many years.

According to his own list there were as many as 45 disciples whom he instructed and guided in the intricacies of the Urdu language and the finer points of poetry. His disciples included such luminaries as Mirza Muhammad Rafi 'Sauda', Sa'adat Yar Khan 'Rangin', Mian Muhammad. Aman 'Nisar',Lala Mukand Rai 'Faragh', Akbar Ali 'Akbar', 'Tabaan', 'Baqa', 'Asar' 'Bedar' etc.

The relationship between the Ustad (Master) and Shagird (Disciple) has been one of India's proud traditions. This tradition was adopted in Urdu right from the dawn of its emergence as a language fit for literary expression and has ever since influenced the growth and development of its literature, particularly poetry. The earliest traceable evidence of this relationship as an institution dates back to Hatim whose fame as an Ustad far exceeds that as a poet. Hatim was proud of his disciples who in turn were equally proud of their great Master. The chain of his desciples starting with Sauda connects him to Hasrat Mohani through Qaim Chandpuri, Shah Nasir, Momin, Nasir Dehlvi and Taslim.

In the initial stage of his poetic career, the Master had adopted 'Ramz' as his nom-de-plume, but later changed it to 'Hatim'. His contribution to Urdu poetry was tremendous. His Kuliyat (complete works) contained all known genres of the period, like ghazal, qasida, rubai, masnavi, etc. As the work was monumenal, he made a selection from his Kuliyat and gave it the shape of a mini 'Diwan' and named it Diwanzada (son of the Diwan) which was published more than a century later by Hasrat Mohani and is presently available in the British Museum.

There is a Persian Diwan also but it is comparatively very small. Written in Hatim's own hand, it comprises 90 pages of ghazals and 6 pages of rubais, etc.

Hatim died at the ripe age of 96 during the month of Ramazan and was laid to rest outside the 'Dilli Darwaza' (Delhi Gate). Mushafi (1751-1824) in his Persian Tazkirah has, however, recorded 1196 i.e. 1776 as the year of hid death at the age of 83.

Hatim served the Urdu language and literature with the zeal of a missionary and not only himself wrote but encouraged his disciples also to write in a simple language and a direct and intimate style. His contribution to the improvement of the diction of Urdu poetry is noteworthy. Equally important are his efforts to rid the language of its many flaws and to remove from its vocabulary many unnecessary and unsavoury words and expressions.

The language with a few minor modifications as in vogue today can be said to owe the origin of its modern texture and elegance to the efforts which Hatim had made long long ago. He is indeed the founder and father of what later

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came to be known as the 'Delhi School of Urdu Literature'.

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Havanur, Srinivasa K. (20th Century)

S. K. Havanur was a librarian and author of numerous research books and articles.

Srinivasa K. Havanur, author of numerous research books and articles, took his diploma in Library Science (1952) from the Bombay University and his Master's degree in Kannada and Sanskrit (1960) as well as his Ph.D. in Modern Kannada Literature (1971) from the University of Poona. Besides Kannada literature and Karnataka history (British period), the areas of his interest include biograpical and bibliographic research, computer application to Indian Studies and innovations in literary activities.

His *Govinda Pai vanmaya darshana* (1966) is a descriptive bibliography of Manjeshwar Govinda Pai'sresearch and other writings; *Hosagannada arunodaya* (1974) is a study of the beginnings of modern Kannada literature; Muddana (1978) is on the life and times of Muddana, the Kannada writer; *Kannadadalli krarista sahitya, hanigathagalu, comupter, ityadi* (1982) is a collection of research papers. Among his other works are *Avaru mattu devakka* (1948), a novelette, *Granthalaya tantra* (1952) on Library Science, Avivahita (1955), a social study of spinsterhood, three biographies, *Galaganatha Mastararu* (1972), *Rev. F. Kittel* (1973) and *Sasana Pitamaha B.L. Rice* (1979), and a volume of stories retold, *Matangi mattu itara kadamkathanagalu* (1982). Havanur has co-authored *Yakshagana charitre* (1970) with two others.

Over two hundred articles published in periodicals testify to the range and variety of Havaur's academic preoccupations. Currently, he is Professor and Head of the Department of Post-graduate Studies and Research in Kannada in the University of Mangalore.

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Hayles, Alfred Arthur (1887 — 1955)

Alfred Arthur Hayles, born in 1887, was a leading journalist and social activist.

Alfred Arthur Hayles was born on 7 March, 1887 and had his education in London and Paris. After completing his university education, he took to journalism and was a freelance journalist in London till 1912. He joined *The Madras Times* in May 1912 and *The Madras Mail* on 1 January, 1921 when the two papers combined. Beginning as Assistant Editor, he became the Editor of the paper in 1928 in succession to Mr. Willow.

Mr. Hayles was an all-round newspaperman; a good shorthand writer, he wrote his own copy, re-wrote reports on all subjects and revised proofs. He also took his share of writing editorials, his main pre-occupation being local affairs. He was eternally active and alert and displayed a lively interest in the social scene.

In 1928 as an Editor, Hayles made illus-

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trations a distinctive feature of *The Mail,* publishing pictures on most pages every day and a page of pictures every week. The credit of organising a well-equipped photographic department for the newspaper at a later stage goes to him. The introduction in 1929 of a Sunday edition was also his innovation.

In 1931, at his initiative was installed the Hoe Rotary Press (the first imported one in India) with ink pump, printing 40,000 copies of the paper an hour on curved plates.

In the maintenance of the standards of journalism, Mr. Hayles was a shining example. There was no public cause to which, when once he was convinced of its merits, he did not extend his full support. Every cause that he espoused was propagated with vigour.

He had unqualified faith in the freedom of the press. As an editor, he was incorruptible and he never allowed his personal predilections to interfere with the discharge of what he considered public duties.

Mr. Hayles had in him a number of qualities that combined to make him a true journalist. There was nothing that did not interest him in life. Any little thing he saw or read with interest went into print and he did not regard the time spent on it as a waste. There was the mark of a great journalist in him and he gave his paper a totally new turn which put into it a new life admirably adjusted to the trends of the time. The paper under Mr. Hayles was a brilliant example of the kind of local journalism of which the Britishers were proud of. He did not pursue journalism as a profession but as a mission.

Apart from his career as an editor, he was connected with various institutions. He was Vice-President of the Federation of the Traders Associations of India, Chairman of the Automobile Association of South India and a member of the Madras Port Trust. He was also the representative of the Trades Association on the Council of the Madras Corporation and was Chairman of the Madras Bathers' Protection Society.

He represented India at the Imperial Press Conference held in South Africa in 1935. He was an ardent Free Mason and a deeply religious man.

He died on 22 January, 1955 at his residence in Madras City-- "Sunny side"--after a brief illness. He left estate in England valued at Pound 11,871 to his wife Mrs. S.A. Hayles of Bournemouth, England.

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Hazare, Vijay Samuel (1915 —)

Vijay Samuel Hazare, born in 1915, has been honoured the most deserving player of the Indian Cricket.

Vijay Samuel Hazare was born on 11 March, 1915, in a lower middle class family. His father, who was fond of the game of cricket, could inculcate upon his son some interest in the game, but could not give him education beyond Matriculation due to adverse circumstances. Vijay Hazare, therefore, did not possess any of the qualities like money, education, worthy recommendation or support to become a top cricketer of his country.

Vijay got his first lessons of cricket in his school at Sangli from a teacher called Bhonsale. But the credit for his spectacular success in the game of cricket is certainly due to Vijay's own struggle and efforts, his concentration, his rigid discipline in avoiding temptations, his life of simple and regular habits and complete abstention from any vice. He lives a gentleman's life without making any show about coaching' etc.

At the young age of eighteen, Vijay Hazare played from Maharashtra against Jardine's team and captured five wickets for only forty runs, in 1933-34. In 1934, he played the Ranji Trophy Cricket Tournament for the first time from Maharashtra against Bombay and scored 65 runs. During the next year, he scored his first century (103 runs) in the Ranji

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Trophy match while playing for Madhya Pradesh against Rajputana.

In 1938, he had gone to England through a private team of Rajputana and scored 117 runs against Cambridge University. From 1939, when he played the Ranji Trophy tournament for Maharashtra, scoring 619 runs in five innings, with an average of 157.75 runs, he became famous. During the same year, he scored the first triple century of the Ranji Trophy (316 not out) in 387 minutes with 37 boundaries, at Poona, while playing against Baroda. Though this record of the highest individual score was broken later by Vijay Merchant by scoring 359 runs for Bombay against Maharashtra, Hazare is the first bastsman to score a treble century in first class cricket.

In 1943, Hazare scored from the 'Rest' against the Muslims, 248 runs all by himself in a total of 395 runs, in the Pentangular matches. In the next season, Vijay Merchant scored his 250 runs (not out) from the Hindus against the 'Rest'. But Vijay Hazare again scored in the same match 309 runs.

It was most unfortunate that during 1939-44 when Hazare was in his fullest form, no official Test matches were played. In 1946, when the Indian Cricket Team went to England to play the test matches, Hazare was already over thirty years old. But in this first test-match-series, in spite of his age-drawback, he scored 1344 runs, including three centuries, and took 56 wickets of the tour. While playing against Yorkshire, in spite of unfavourable conditions, he scored 244 runs (not out) receiving cheers not only from all players on the field but got standing ovation from the distinguished English dignitaries from the pavilion as well. His game was the most perfect and the most excited of all, befitting Hazare's fame.

When in 1947-48, the Indian Cricket team went to Australia, Merchant, Modi and Mustaq Ali could not join the tour. Amarnath was not quite successful in the tests. Hazare, therefore, had to bear the full responsibility of batting. He played fine cricket in the Australian matches. In spite of powerful opposition from fast bowlers like Lindwall and Miller, Hazare scored at the Adelaid Test, centuries in both the innings. He scored 429 runs in the complete series and took 7 wickets.

There are very few cricketers in the world to score centuries in both the innings of test matches. Hazare not only succeeded to get this honour but that too against the most formidable Australian team and in the presence of Don Bradman. This was one of the most memorable days of Hazare's life. In 1948-49, when the West Indies Cricket Team came to India, Hazare scored two centuries even in those test matches. He scored 543 runs in ten innings of the series.

In 1951, he again hit two centuries against the M.C.C. in India, and in 1952 also scored his last test century against Pakistan, in India. Hazare's has been a grand success in test matches. In all he scored above 2000 runs with 7 centuries; two against Australia, 2 against West Indies, 2 against England and 1 against Pakistan. In 1952, he captained the Indian Team against West Indies and England. In the Ranji Trophy tournament he scored more than 6000 runs and captured 273 wickets. In first class cricket matches, he had scored 15, 889 runs with 38 centuries and taken 485 wickets, Hazare's best stroke was the cover drive. His hooks were also well-known.

Unlike Lala Amarnath or Mustaq Ali, he was a defensive yet scoring batsman. He has, however, started his cricket-career as a medium speed bowler with great success. He is, therefore, a perfect 'All-round player'. Like C.K. Naidu, Vijay Merchant, Rusi Modi, Sunil Gavaskar, Ajit Wadekar, Lala Amarnath and Vinoo Mankad, Hazare has a great and creditable contribution to Indian Cricket.

The B.B.C. commentator John Arlott has described Hazare as "a living embodiment of grace and modesty". Soft spoken, polite, unassuming and sportive, he is as popular in his

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private and social life as on the cricket-field, a thorough gentleman. There is not even the slightest doubt that the President of India, while honouring Shri Vijay Hazare with the award of '*Padmashri*' in 1960, has honoured the most deserving player in the world of Indian Cricket.

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Hazarika, Atulchandra (1903 —)

Atulchandra Hazarika, born in 1903, is an eminent poet, playwright, critic and writer of children literature.

Atulchandra Hazarika is a poet, playwright, critic and writer of children's literature. An M.A. in Assamese, a B.L. and B.T. from Calcutta University, Atulchandra devoted his life to literature and teaching. He started his carrier as a teacher by joining Sonaram High School, Gauhati (1930) as an assistant teacher.

A year after, he joined the Assam School Service and served as assistant teacher in different Government High Schools till 1945. Subsequently, he was elevated to the post of professor of the Cotton College where from he retired in 1960. He also served the B.T. Department of the Gauhati University, wherefrom he retired in 1968.

A man of magnetic personality, Atulchandra occupies a unique place in Assam as a playwright, because his plays were mostly written to meet the needs of the Assamese stage from the early thirties to the early sixties.

His plays, written in fluid blank verse and based on some famous legends of the puranas and the epics of India or some memorable incidents of the histories of India and Assam, or on some immortal tales of world literature, became immesely popular with the theatre-goers in Assam.

Although a poet, play-wright and prose-writer, his forte is drama. He is a veteran playwright. He was a two pronged attack for ousting the Bengali monopoly on the outdoor *yatra* play and actual dramatic performance in indoor theatre. This he did (a) by writing plays bassed on puranic episodes or themes, (b) by adoption of plays of Shakespeare, (c) by writing historical plays and (d) by writing plays on miscellaneous themes. Among his plays are *Nandadulal, Kurukshetra, Ramachandra, Rukminiharan, Beula, Nirjatita, Kanauj, Kunwari, Chatrapati Sivaji, Tikendrajit, Banij Konwar, Asrutirtha, Manas Pratima, Kalyani,* etc.

He is a romantic poet and his attitude towards nature is of the Wordsworthian type. His nature-poems have distinct message for the people lost in slumber. He also wrote some poems under psendonym Chitra Dasa.

Through all his plays come to the fore certain clean characteristics, like deep human sympathy for the righteous, cheers for the patriotic heroes and heroines, the creation of an indigenous cultural setting for the exotic tales and a sense of pride in upholding the tradition and culture of the Assamese. The list of his plays includes *Matri mangal* (1927), *Beola* (1933), *Kanauj-kunwari* (1933), *Nandadulal* (1935), *Kurukshetra* (1936), *Sri Ramchandra* (1937), *Narakasur* (1939), *Savitri* (1939), *Kalyani* (1939), Margiana (1939), Shakuntala (1940), *Banijikonwar* (1945), *Chhatrapati Shivaji* (1947), Manaspratima (1948), Ashru tirtha (1952), *Damayanti* (1952), *Ahuti* (1952), *Tikendrajit* (1959), Tapati (1961), *Mulagabharu* (1962), *Sati* (1962) and *Bisarjan* (1962). Of these *Narakasur* is by far the most popular, and *Banij -konwar* and *Ashru-tirtha* are Assamese renderings of Shakespeare's *The Merchant of Venice* and King Lear respectively, against the cultural settings of Assam.

The playwright also appears as a first rate poet through the use of blank verse and songs in his plays. The anthologies of his songs and lyrics started appearing in the early thirties and continued pouring in till seventies. Some of these are *Dipali* (1938), *Kaumudi* (1939),

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Manimala (Sonnets, 1941), *Tapoban* (1955), *Ran-jhankar* (1962), *Raktajaba* (Songs, 1964), *Jayatu janani* (Songs, 1963), Jhankar (Songs, 1964), *Rangdhali* (Satirical poems, 1971), Gandhi Malika (1972), Manikut (1973), *Aparajita* (1974), *Aikatan* (1976), and gaganar Sur (1978). By the choice of the poet himself Manikut is the best among them.

There are as many as thirty-seven prose-works written exclusively for children as tales and legends and historical episodes, of which the more popular ones are: *Katha kirttan* (1945), *Katha-desam* (Part I, 1946; Part II, 1951), *Anika-natar-sadhu* (1953), *Kavya-katha* (1953), *Ramayanar rahghara* (1956), *Andersenar sadhu* (1961)and *Aitar sadhu* (1968). And the popular poetical works meant for children are *Sunuk-gunuk* (1953), *Phehujali* (1974), *Rurjunar jilmil* (1980),etc.

Atulchandra who was an editor of the *Milan,* the mouthpiece of the Assam Chhatra Sammelan in the thirties, proved himself a worthy editor and compiler of literary works, particularly those of Lakshminath Bezbarua and Jyotiprasad Agarwalla, two dominating figures in the Assamese literature. The prose works that have earned immortal fame for the poet-playwright are: *Manchalekha* (1967) that deals exhaustively with the history of the Assamese stage from 1468 to 1967 and won for atulchandra the Sahitya Akademi Award in 1969; *Smritir papari* (1977) and *Smritilekha* (1980) are his pesonal memoires of intrinsic literary value.

His magnum opus is *Manchalekha,* a history of the growth and development of the Assamese stage, for which he obtained Sahitya Akademy Award (1967). Atulchandra was awarded Padmashri in 1971. The Assam Sahitya Sabha with which he had lifelong association in various capacities elected him its President in 1959 and decorated him with its highest literary honour.

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Hazarika, Bhupen (1926 —)

Bhupen Hazarika, born at Sadiya in 1926, is an eminent author, music director and a singer of national repute. He has chosen music as profession rather than clinging to academic pursuits.

Hazarika was born at Sadiya in the green hilly State of Assam in eastern India in 1926. He completed his schooling at Tezpur, graduated in 1944 and took his M.A. in Political Science from the Benaras Hindu University in 1946. He then joined the All India Radio and served the Shillong, Gauhati and Delhi stations as executive for some time before leaving India for the USA for continuation of studies.

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During his stay, he came in close contact with Paul Robeson. He was adjudged the best interpreter of India's folk songs by Mrs. Roosevelt and awarded a gold medal. He also picked up a doctorate in Mass Communication from the Columbia University.

Apart from being composer-director of music, he rendered his voice in a number of Assamese, Bengali and Hindi films, "*Chameli Memsaab*" in Assamese earned him the national award for best music composition in India in the late seventies.

In 1977, the Bangla Chalachitra Prasar Samiti and the Bangla Chalachitra Puraskar Samiti each gave him award for being the best music-director in Bengali feature film '*Dampati*'. Journalists Association and the Film Industry, both of neighbouring Bangladesh, felicitated him with similar honours a year later for his feature film '*Simana Perieye*'.

He has directed music in a number of films-'*Jiban Trishna*', '*Jonakir Alo*', '*Mahut Bandhre*', '*Kari O Komal*', '*Asamapta*' and '*Ekhane Pinjar*', in Bengali and '*Aarop*', '*Chameli Memsaab*' and '*Ek Pal*', in Hindi. He won another coveted award from the All India Critics Association for the best performing folk artiste in the country. He was awarded *Padmashree* in 1977.

During the past 35 years, Hazarika has travelled extensively from Belgian Congo to Samarkhand, from the Missisipi to the Danube, to attend the cultural conferences as a singer-delegate and has acquired knowledge on the folk songs of different countries. He was invited to sing the opening song at the World Seminar on the Liberation of Bangladesh at the Congress Hall. The Gramophone Company of India honoured him with the Gold Disc in 1978. A film was made on his life. Hazarika won Assam's 'Man of the year' and Shankardev Awards in 1987.

A successful film-maker with considerable insight, Hazarika directed '*Era Batar Sur*' (1956), '*Sakuntala*' (1960), '*Pratidhwani*' (1964), '*Lotighoti*' (1967), '*Chik Mik Bijuli*' (1971) and '*Mon Projapati*' (1978), all in Assamese. '*Sakuntala*' '*Pratidhwani*' and '*Lotighoti*' earned him President's Award thrice for distinguished service. He also directed '*Mahut Bandhure*', a popular film in Bengali (1958) and the first Hindi feature film '*Mera Dharam Meri Maa*' (1977) of Arunachal Pradesh besides making for the latter a colour documentary on the tribal folk songs and dances entitled 'For Whom the Sun Shines' (1974). The Arunachal Government honoured him with a gold medal for his contribution towards tribal welfare in 1977.

Other documentaries include, among others, '*Emuthi Saular Kahini*', based on Assam's co-operative movement and 'Through Melody and Rythms along the *Brahmaputra*', on the folk songs and dances of North-Eastern India. His other feature films are '*Swikarokti*' in Assamese and award-winning '*Ek Pal*' in Hindi.

A former member of the Assam Legislative Assembly (1967-72), Hazarika is a member of the Central Board of Film censors and is attached to the Script Committee of the National Film Development Corporation. He is producer Emeritus honoured by the Information and Broadcasting Ministry, Government of India. He was the editor of *Amar Pratinidhi*, a popular literary monthly in the Assamese. *Jilikabo Luiore Par* (1954), *Sungramy Lagne Aje* (1962) and *Agali Bahore Lahori Gagana* (1964) are among the popular books of his own songs.

In 1976, he wrote a book of nursery rhymes for children entitled *Bhupen Mamar Ao Aa Ko Kho*. '*Sundaray Na Diganta* (New Horizon of Aesthetics) is a compilation of articles on the contemporary problems of aesthetics. He has been sclected for the Sangeet Natak Academy Award for 1987 in recognitian of his contribution to the folk music of Assam. Music has always been the first love to this uncrowned king of Assam's cultural world, who has broken the barriers of language and custom. He sang his first song when he was just ten.

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Hazra, Amritalal (1886 — 1963)

Amritalal Hazra, born at Dogachi Mouza in Dacca in 1886, was a great revolutionary freedom fighter of Bengal.

Amritalal Hazra was born in 1886 (in the month of *Falgoon*, 1292 B.S.) at Dogachi Mouza, P.S. Srinagar, Dacca (now in Bangladesh). His father's name was Kalicharan Hazra. Amritalal joined the 'Anushilan Samiti' of Dacca during the days of the Bengal Partition Movement.

Having obtained great proficiency in swordsmanship and lathi-play, he became an influential member of the Anushilan Samiti. He was fortunate in having Pulian Behari Das as his guide, from whom he not only learnt sword, dagger and lathi-playing, but also had his first lessons in politics. He became a great confidant of Pulin Das due primarily to his dutifulness, spirit of renunciation and readiness, to grapple with any difficult situation.

Soon, he left his home with a view to devoting himself wholly to the work of the Samiti. He set up a simple smithy at Chakbazar in the city of Dacca at the behest of the Samiti, Apparently, he used to make and repair choppers, axes, knives and the like at the smithy shop, but his real work was repairing cracked and unserviceable revolvers and pistols. He gained enough experience in making and repairing firearms. Amritalal took a leading part in the famous robbery enacted at the village Bahra in June 1908, under the orders of the Anushilan Samiti. Amritalal got upon the semicircular covering of a boat and began to shout '*Bande Mataram*' from there. The upper part of his body was bare, exposing his fair complexion. The villagers chasing the robbers were taken aback and thought the robbers had at least one '*Firinghee*' (European) amongst them.

The code-name given to Amritalal by the Samiti was *'Sasanka'*. The Anushilan Samiti of Dacca having been declared illegal, Sasanka (Amritalal) left Dacca. With some other comrades of the Party, he put up at the new Samiti centre at 49 Cornwallis Street, Calcutta. Makhanlal Sen also shifted to Calcutta after the death of P. Mitra, the leader of the Anushilan group. the Samiti then functioned from Calcutta.

Sasanka (Amritalal) now devoted himself entirely to the widening of the Samiti, organising it and also recruiting new blood. Within a short while he came to be recognised as one of the leading spirits of the Samiti. He was a dynamic personality, and young men flocked to him, attracted by his genial temperament and loving nature. He came in intimate contact with eminent revolutionaries of the time like Acharya Matilal Ray, Rash Behari Bose, Srish Ghosh and others. Sasanka was responsible for uniting the Chandnagore party represented by Acharya Matilal Ray with the Anushilan Samiti.

Matilal Ray and Rash Behari Bose would often come and reside at the Raja Bazar centre of the Samiti and also at the quarters of Badur Bagan. At these places were held many secret consultations among the revolutionaries. The renowned revolutionary Sachindra Nath Sanyal came from Benares and closeted with Sasanka at Raja Bazar. Sasanka introduced Sachindra to Rash Behari at Chandernagore.

A warrant for arresting Sasanka was issued as a sequel to the bomb-explosion at Maulavi Bazar in the year 1913, the target being the notorious Mr. Gordon. Sasanka's Raja Bazar residence was searched and large quantities of materials for the preparation of bombs

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were seized. The bomb materials found there were of the same kind as were used in Delhi, Moulavi Bazar, Lahore, Bhadreswar and Mymensingh.

A coded letter having in it the names of Awadh Behari and Amirchand, both sentenced to capital punishment in the Delhi Conspiracy Case, was found. The famous Raja Bazar Conspiracy Case was started after the arrest of Sasanka. Some other revolutionaries were also arrested in this case but the consipiracy charge could not be proved against them. Sasanka (Amritalal) was sentenced to 15 years transportation.

After release, Amritalal Hazra secured an appointment in a Narayanganj (near Dacca) factory. He founded an organisation known as the Hazra Club where young men were trained in sword, dagger and lathi-play.

He breathed his last on 1 January, 1963, at the age of seventy-eight, at Narayanganj. Of the galaxy of illustrious patriots who fought under the banner of the Anushilan Samiti, the name of Amritalal Hazra will be remembered with deep respect and veneration.

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Hazra, Matangini (1870 — 1942)

Matangini Hazra, born at Midnapur in 1870, is an unforgettable name in the history of Indian freedom movement.

Matangini Hazra was associated with the nationalist movement in the District of Midnapore in West Bengal, more specifically Tamluk, the little village-like Sub-Divisional town near which she lived her life of sacrifice and service to the poor and laid it down in the cause of her country.

Matangini was born in 1870, in a poor peasant family of Hogla, a small village under the Tamluk Police Station (Midnapore district). Her father was Thakurdas Maity who had two other daughters besides Matangini, but no son.

Female education was till a far cry in Indian villages, and Matangini like other girls of her class was not sent to any school. She was unlettered. Even when she was a girl she was given in marriage to Trilochan Hazra, a fairly well-to-do old man of about sixty, of the adjacent village. Matangini's father wanted to secure the future of his daughter; Trilochan Hazra was a widower and had only a son, Mahendra, from his first marriage.

Matangini's unnatural marriage resulted in her being a widow when she was just eighteen. After her widowhood she came at first to live in her father's family, but soon went back and lived in a hut near her husband's place, financially assisted by her step-son, Mahendra. Matangini had no child. She had her spiritual initiation about this time and to her last days she lived a pious life, observing all the rites of religion and always doing good to others.

Matangini came to know of the Independence movement when in 1930 a few young men of her village joined this movement. There was a volunteers' camp near her hut in 1931. But she had not yet joined the movement.

On 26 January 1931, the twenty-sith of January came to be known as the Independence Day-after the flag-hoisting ceremony in the morning, a procession was taken out in her village. There was no woman in the procession, only a few girls blowing conch-shells, led it. When the procession came near Matangini's hut, she, an old woman of sixty-two, came out, joined the procession and moved with it through

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the whole Union (i.e. collection of a few villages). This was the most memorable day of her life, as she so often said; and the pledge of independence and non-violence that she took that day, she stuck to with undivided and unflaging devotion till the last movement of her life. On this very day, she gave up opium, which habit she had formed for her gout under medical advice.

It is interesting to note that after this she had no attack of the gout, though she gave up opium, and would often travel ten to twelve miles on foot to join Congress meetings in far away villages. In this year, *i.e.* 1932, she took an active part in the Salt Campaign, led several processions and was arrested more than once. In every case, in consideration of her age, the Police let her off after detention for a few hours.

Besides, in this very year, she hoisted the National Flag on the Tamluk Court, heavily cordoned by the Police. She was belaboured mercilessly, she fainted, blood came out of her mouth. She was carried in a stretcher to the Congress hospital. In 1933, when Sir John Anderson, the Governor of Bengal, came to Tamluk to address a well-protected gathering, Matangini somehow led a black-flag demonstration just in front of him and got arrested. This time, she got a term of six months' rigorous imprisonment.

In jail, she came in contact with a large number of women Congress workers and through them came to know more about the nationalist movement. Even after the Congress movement was withdrawn, Matangini's zeal for Congress work remained unabated and she was intimately connected with all the Congress activities of Tamluk till her death in 1942.

Her eyesight was not good, but she was a regular spinner and would put on nothing but Khadi, She was an ardent constructive worker devoting the major part of her life in works which Gandhiji loved most, such as, propagation of Khadi and village industries, removal of untouchability and bringing about lasting communal harmony. For her selfless service she was known in the Sub-Division as 'Gandhi-Buri' (old woman).

From what she had heard of Gandhiji from Congress workers she thoroughly absorbed Mahatma's cult of love and non-violence. She would do her best to remove the sufferings of the downtrodden and the distressed. She would often go without food, giving her own food to a beggar. She was specially anxious to help those who had suffered for the cause of the country. Kumar Jana, President, Midnapore District Congress Committee, and Member, A.I.C.C., as also the present Contributor had often been guests in her humble hut.

So great was her reverence for Gandhiji and her love for the country that when she fell ill, she took no medicine but drank water hallowed in the name of Gandhiji and said this would cure her. Her faith did cure. She did not care for any illness and would never take any medicine, saying, "I shall not die of any disease; I shall die for may country." And it was a glorious sacrifice, indeed.

29 September 1942 was a red-letter day in the history of Tamluk, for it was on this day that five big battalions of non-violent army marched along the five main roads to Tamluk and went on to capture its Court and Police Station. Matangini was in the biggest of these processions. She wanted to lead the procession; but she could not be granted the permission, for it was against the code of the non-violent army to plant women in the front to march behind them in safety like cowards.

Matangini was disappointed that she would not be able to lead the procession. But like a disciplined soldier, she agreed to do what she was asked to do--only securing for herself the concession that if there was any trouble in the front ranks of the procession in which she was, she would be allowed to take the lead.

Strangely enough, a trouble did crop up, when the procession came face to face with the armed soldiers near the Court, on the bank of

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Bana-pukur (a tank). The soldiers cried 'Halt' and aimed their guns with fixed bayonets at the front rank. The ordinary villagers who pushed their way to the front got nervous, and did not know what to do. There was a little confusion in the procession.

Matangini saw her chance. The desired moment had arrived in her life. She pushed forward from her position in the middle and took the lead with the National Flag in hand--like 'Mother India' incarnate-and addressed the Congress army. "Ye, sons of Midnapore," she cried, "waver not, falter not, Midnapore expects her children to do their duty. You are her brave children. Show not any cowardice and make her hang her head in shame. Onward, my fellow-fighters. Remember, the words of our Commander-in-Chief, Mahatma Gandhi--do or die."

Matangini had never delivered any lecture before; but this address electrified the assembly. The broken ranks soon came to order and the army with Matangini at its head marched on. "Halt," cried the soldiers and aimed their guns at her. She cared not. "Halt, if you don't want to die," cried the soldiers. Matangini replied, "Bande Mataram," and marched on.

Bang went the gun. They had short Matangini in her leg. She limped but still went forward the tricolour held high in her hand. Another shot--bang. She was hit in her hand. The hand fell limp. She still held the flag aloft with one hand and pressed forward still, with "Bande Mataram" on her lips. Boom--boom-this time it was the forehead and she fell dead on the ground, her face upwards. The Tricolour--the symbol of the aspiration of Mother India-was still held high in her hand. "Do or die"-she obeyed her Master!

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Hazrat Mahal, Begum (? — 1879)

Begum Hazrat Mahal, wife of Nawab Wajid Ali Shah of Oudh, was a prominent leader who actively participated in the country's First War of Independence.

Hazrat Mahal, the Indian Judith of the sepoy Mutiny and heroic consort of Nawab Wajid Ali Shah, was the last of the Begums of Awadh who shot into prominence during the Indian war of independence of 1857. She has left her own mark on the Indian History.

In the absence of authentic records, it is alleged that she came of a poor family of Faizabad; but her talents and record of work belie this pre-sumption. In addition to being gifted with irresistible physical charms, she had an inborn genius for organisation and command. She was fearless in facing danger and unperturbed in the midst of crisis. She may aptly be compared to Chand Sultana and Rani Durgawati. Though primarily trained in music and dancing, it appears that she received customary education after her arrival in the royal harem

Historians know little about her early life. But one thing is certain that she lived an immoral life in the beginning. The British writers described her either a dancing girl, or a slave girl or a prostitute. It is also evident from

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'*Tilismi-i-Hind*' that Hazrat Mahal was a beautiful *Khangi*. Tasaduq Hussain, a modern writer, also says that in the beginning Hazrat Mahal practised prostitution secretly to satisfy the lust of such noblility, who feared public criticism. According to Najmul Ghani, author of 'Tarikh-i-Awadh', she was *Kasbi* with the name of Umrao. In his confession Nawab Wajid Ali Shah has also described her as a courtesan who entered his *Parikhana* as a dancing girl during his father's regime through Amman and Aman. She was educated in music and dance and was conferred the title of 'Mahak Pari'.

She was married to Wajid Ali Shah after she had borne a child from him, and was given the title of *Ifthekhar-un-nisa Khanum Saheba*. She gave birth to a son and king Amjad Ali Shah, the father of Wajid Ali Shah, named the boy as Ramzan Ali with the title of '*Mirza Birjisqadra Bahadur*'. After Wajid Ali Shah's accession to the throne the title of 'Hazrat Mahal' was bestowed on her. She received all respects and promotions in the Harem only. She was never a favourite wife of Wajid Ali Shah, and her position was secondary to his other wives. She received a monthly salary of only two thousand rupees whereas salaries of other wives of Wajid Ali Shah was three thousand rupees.

Hazrat Mahal lived in a house on the northern side of the Vaginanvali Baradari situated behind the Kaiser Bagh. But in Tarikh-i-Awadh, the location of her house has been given in Choulakhi, near Badshah Manzil. Munnu Khan was the superintendent of her household and Thakur Prasad was her Diwan.

At the out-break of the war of Independence, Awadh had a great advantage over some of the states which had joined the war. The memory of the annexation of the Awadh kingdom and dethronement of Wajid Ali Shah was still fresh in the minds of the people, landlords and officers. Dr. S.N. Sen writes that the Army, after its success at Chinhat, badly needed a legally constituted head, a symbol of authority under whose banner it could rally and fight against the British Government. This markd the beginning of the political career of Begum Hazrat Mahal in up-holding the cause of Wajid Ali Shah, accession of his son Birjis Qadr to the kingdom of Avadh and continuance of the war of Independence. In the words of Michael Edwards "It was left to a dancing girl to uphold the honour of a fallen dynasty".

Begum Hazrat Mahal, wife of Nawab Wajid Ali Shah of Oudh, was another prominent leader who actively participated in the country's First War of Independence. The Oudh family had been provoked to join the anti-British rebels because they had been betrayed by the East India Company. Only nine years back the Company had annexed their state and pensioned off the Nawab. While the Nawab and some near relatives left for Calcutta, the Begum stayed back at Lucknow.

On May 30, 1857, the discontented people of Oudh raised the banner of revolt against the foreigners and placed the 10-year old prince Mirza Birjis Qadr on the throne with Hazarat Mahal as the regent, she gathered the forces and tried to rule the state. She exercised the authority, showed qualities of leadership and statesmanship, and appointed Hindus and Muslims to the high offices of the state.

But Hazrat Mahal was not fated to rule the state for long. From Kanpur, the British army reached Lucknow and on 23 September 1857, after a few encounters, succeeded in occupying Alambagh. Two days later they reached the besieged garrison in Residency. She saw her army was diffident. She exhorted her officers, "The whole army in Lucknow, but it is without courage. Why does it not attack Alambagh?" She appeared on an elephant on the battle field on 25 February 1858. This inspired the sepoys who vigorously attacked Alambagh. She availed of every opportunity and ordered the occupation of Benares and Allahabad and marched on Azamgarh and Jaunpur.

There are two divergent views regarding

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the nature and type of involvement of Hazrat Mahal and her son in the war of Independence. According to the first version, the sepoys immediately after their success at Chinhat on June 30, 1857, offered a Kingship to Rukn-ud-Daulah, the only surviving son of Saadat Ali Khan. But as he was imprisoned in the Residency, they tried to offer the Kingship to the son of Malika Ahad and then to Mirza Nausherwan Qadr, the son of Khas Mahal, the Chief consort of Wajid Ali Shah. They however, failed in their attempt to offer the kingship to any of those for one reason or the other. Their ultimate choice fell on Birjis Qadr.

Elihu Jan, who had come into the service of Hazrat Mahal after the departure of *Janab-i-Alia* to England, has described that inspite of the strong protest from Hazrat Mahal, they took away her son. Hazrat Mahal threw herself at the feet of the sepoys and officers, who had come to take her son to the great mosque to be crowned as king and cried "He is my only son, spare him. He is not richful heir... you know he is not. Do not make him king. Between you and Britishers he is sure to be killed." This forcible act on the part of the sepoys is also corroborated in some English accounts. Durga Prasad Sahai, Ram Sahai Tamanna and Tota Ram Shyama have also testified the above facts.

According to the second version, there was a private and secret correspondence between Wajid Ali Shah, and one of his favourite Begums, Jan Jan Begum, in which Jan Jan Begum revealed that Hazrat Mahal wishfully desired her son to be crowned as King of Awadh. Jan Jan Begum wrote all the details to Wajid Ali Shah on this issue. The letters of Jan Jan Begum show that when the sepoys failed to get hold of a son of Malika Ahad, and Khas Mahal, Mahmud Khan (Mummu Khan) and Sheikh Ahmed Hussain Khan steward of Hazrat Mahal and a prominent member of Lucknow respectively referred the name of Birjis Qadr to Raja Man Singh and Jawahar Singh. These were the two chieftains of the Telang forces, whom the leaders of the sepoys had approached for help in choosing a king from one of the royal families of Avadh.

Other Begums of Wajid Ali Shah held a meeting at Shahi Mahal and opposed the selection of Birjis Qadr as King. They were afraid that the crowning of a prince when the king was alive at Calcutta might enrage the Britishers, 'who in retallation would kill him. Hazrat Mahal, however, stuck to her stand and on the advice of Mummu Khan invited the Army officers. In response, the Army officers came on Sunday, July 5, 1857. It was raining. Birjis Qadr came and sat down. After a short discussion, Shiba Uddin and Saiyyid Barkat Ahmad Ullah, the Risaldar, got up and placed a 'mundare' upon the head of Birjis Qdar; Jahangir Bakht of the artillery of Faizabad gave a 21 gun salute.

There is also a controversy over the legitimacy of Birjis Qadr. The British records and writers state that Birjis Qadr was the son of Mummu Khan. Beveridge has written in the 'comprehensive history of India that Mummu Khan was Hazrat Mahal's notorious paramour, who had all along been permitted to usurp her husband's place, as to make the real paternity of Birjis Qadr more than doubtful. In the narrative of the Mutinies in Oudh, it has been described that intimacy between Hazrat Mahal and Mummu Khan, which continued secretly even after her marriage, resulted in the birth of birjis Qadr. Hazrat Mahal has been described as the woman of loose character, who had affairs with a person who was no better than her servant.

The attack on the character of Hazrat Mahal and her son appear to be politically motivated in order to ridicule the purpose of the movement and injure the sentiments of such citizens, nobles and Taluqdars of Avadh who were loyal to her and upheld her cause. Rightly speaking the legitimacy of Birjis Qadr was never questioned by any of the writers on Awadh history who had probed into the facts. The fact is that the Begum whatever her early history was, remained faithful to her husband

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after marriage. Her relations with Mummu Khan were strictly those of a noble lady with her trusted servant.

Birjis Qadr was proclaimed the king of Awadh just before sun-set on the 7th July, 1857. the Begum was presented eleven gold mohars by Hisam-ud-Daulah as a token of mark of respect. She was addressed as *Janab-i-Alia*. Although a disgruntled and jealous section did not want the Begum to be raised to the status of king's mother, and become the regent of the young king; but one Shahanshah Mahal lent a supporting hand to her in the hour of crisis.

Hazrat Mahal's involvement in the movement has been described by the British historians like Beveridge, as her desire to gain power. However, the subsequent events prove that neither power nor wealth had tempted her to this arduous task. The army had made it clear that after accession of Birjis Qadr, he or his advisers would have to obey implicitly all the orders from Delhi, as they considered the Mughal emperor as dejure and de-facto ruler of India.

According to a pact made between the army and the Begum there were four or five conditions which were necessary for Hazrat Mahal to agree before Birjis Qadr was set up as king:

1.That the minister was to be selected by the army.

2. That military officers were not to be ap pointed without the consent of the army.

3. That the existing *Telang* forces be increased to twelve companies.

4. That their salary was to be doubled *i.e.* from Rs. 6 to Rs. 12 from the date of their leaving the service of the English.

5. That the Government treasury was to provide money with which the arrears of payment could be made.

6. That there should be no interference in the treatment and disposal of those who were friends to the English.

Whatever the initial motives of Hazrat Mahal had been in plunging into the whirlwind with zest, she brilliantly rose to the occasion. No doubt, it was a great testing period for her. Many fissiparous tendencies, due to personal interests and jealous dispositions; foredoomed a united resistance to the English. Maulvi Ahmadullah Shah and his followers did not like the Begum to be raised to such an exalted position as king's mother. Maulvi became very conscious of his power due to his successful raid of the Moti Mahal.

In the beginning, the Taluqdars, landlords and the elite of the city were doubtful of the calibre of the Begum and uncertain of the victory of the armies. Begum Hazrat Mahal had to face double task of maintaining law and order in the city and of counteracting and controlling the reactionary activities of the ladies of the harem.

It was also brought to her notice that some of the Begums were in league with the British officials. It happened on the day before the army declared its intention to attack the Residency because some other wives of Wajid Ali Shah protested to her that such an attack might take the lives of Wajid Ali Shah and other members at Calcutta. So, they did not desire that the attack on the Residency should take place,

Further, in the month of September, when the English forces attacked *Jilua Khana*, the army feared that they might next attack Kaiser Bagh. At that time also the other Begums abusd Mummu Khan and criticised the Begum for bringing upon them loot and destruction. They tried to desert her and ran away to other places. The Begum was worried and ordered Mahboob Khawajasara to search all those Begums who had gone away to bring them back.

As Regent, Hazrat Mahal, was entrusted with the rule of Awadh. She weilded great authority. The principal offices of the state were distributed among the Hindus and Muslims alike and the services of some of the old ministers were wisely enlisted. Sharf-ud-daulah

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Muhammad Ibrahim Khan was appointed minister. Maharaja Balkrishan was given the post of Diwan. Babu Puran Chand was made Munshi. Munshi Gulam Hazart was entrusted with the stamping of the papers. Mummu Khan got many important portfolios such as maintaining and expanding the artillery and care-takership of Birjis Qadr. Raja Jai Lal was also appointed the Collector for co-ordination purposes in the three units of the army i.e. cavalry, artillery and infantry, a court was formed which represented, the army and the Government. Each of the sections in the army sent a delegate to this court. The court consisted of Raja Jailal Singh, Mummu Khan, sarf-ud-daulah, Hasam-ud-daulah, Mukdoom Bux, Ghamandi Singh, Ahsan Singh, Bahadur Ali, Raghuwat Singh, Misry Singh, Gajadhar Singh, Raja Murad Tiwari, Bakhat Khan, Wahid Ali Khan, Sabbadi Khan, Meer Wazir ali, Sheikh Sukum, Maulvi Mastan and others.

The Court used to meet Birjis Qadr at Tarawali Kothi daily in the mornings and discuss matters until final decision. These deliberations were duly submitted to the Begum who on confirming them, forwarded them to the minister, Sharf-ud-daulah, for further transmission to persons concerned. They had also decided to kill any person found spying or suspected for espionage. Hazrat Mahal began personally to intervene in all the militarily discussions. She contributed to the plants for freeing the soil of Awadh from the English domination. (Kaiser-ut-Tawarikh narrated as to how the army officers went to her and discussed plans with her). In this respect, she exhibited discipline and generosity. Thus a government was finally formed where a strange sort of democracy had been wedded to despotism for the *sepoys* elected their own commander. After the formation of the courts, the administration began to function in the same manner, as it was functioning before annexation. Some of the persons were appointed to various administrative posts on the basis of *Amaladari* system. The mint house began to mint coins designed by Saadat Ali Khan in which the symbol of Shah Alani was imprinted.

Hisam-ud-daulah was ordered to recruit thirteen Najib Companies, so as to prepare themselves to commence war against the English.

A proclamation was issued in the name of Zamindars and others with an end to excite and infuse patriotic feelings among the people to join the Government and exhibit their loyalty to the Begum and her son, Birjis Qadr. The proclamation was printed and posted at all the police stations (thanas). Gradually, many people began to enlist their support to the Begum. She toured through Awadh and was in constant touch with other leaders of the movement. But the taluqdars remained aloof and watched the movement suspiciously. Maulvi Ahmadullah Shah continued to act independently. Records show that the Begum did not lose heart and continued her efforts to enlist the supporters by promising them 5 years of exemption from revenue. She independently made available a sum of five hundred thousand rupees to build the wall around the city, at the threat of approaching troops under Havelock.

The retreat of General Havelock to Mangaleswar, inspite of his two successful battles to Unnao and Basiratgunj, had a heartening effect on the troops of the Begum and greatly impaired the prestige of the English. The Taluqdars, so far sitting on the fence, now felt that the English Government was doomed and so they cast their lot with the Begum's. A few Raja, zamindars and Taluqdars joined her and offered their Nazir (presentations) to the Begum.

It is evident that *parvanas* were sent to Taluqdars of Narpat Singh of Ruhaiya, Devi Buksh Singh Katari (of pargana Sandi), Deva Singh Taluqdars of Rajpur. The total army reached a strength of 1,80,000.

When news came to the Begum that the Prime Minister and the defacto ruler of Nepal, Jung Bahadur had been, coaxed into joining the

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English due to a most tempting offer of a share in the territory of Awadh, she immediately set herself to break such an alliace and as a counter measure, offered him a much larger area. No doubt, as late as 19th May, 1858, even after the Prime Minister had actively cooperated with the English in the reduction of Lucknow, Hazrat Mahal in the name of Birjis Qadr tried to win him over to her cause.

It appears that she also tried to win over through her agents, all such sepoys regiments that were still showing loyalty to the British Government. [Further Papers, Enc. I, dated March 5, 1858]. It described while at the encounter at Alam Bagh, Presence of the Begum on an elephant.

It is on record that this fearless Begum rode at the head of her army to inspire her supporters. Many times she was seen on elephant to encourage the sepoys. Records also show that leaders and soldiers who showed bravery and valour were always honoured by the Begum but she reprimanded those men who showed cowardice. Raja Man Singh was awarded during his courageous attack and fight on the capture on the Residency, and at the same time the Begum rebuked Ram Buksh Singh and remarked that his heart was made of water. She was much pleased with Mummu Khan for his sincerity and loyalty towards Birjis Qadr.

Birjis Qadr, the young king addressed his officers and praised them for their enthusiasm and earnestness in his cause but exhorted them at the same time vehemently not to indulge in destruction and acts of looting which might bring a bad name to the Begum and her training imparted to the soldiers. She was rightly the "soul of the insurrection" as described by Beveridge, the historian.

It is evident that in spite of all the sincere efforts made by the Begum, the armies could not seize the Residency nor could they drive away the English from Lucknow. "The unedifying story of the loss of a kingdom almost by default is made a little tolerable by the accounts of this intrepid woman, who against great odds, tried to defy the British aggressors." The chronicler 'Sharar' laments that had the Begum not been a purdahnashin she would have made a better commander-in-chief than many men in her army who were inefficient and incompentent. Some of her own officers were in league with the British. Sometimes they did not co-operate with the Begum and executed persons like the Kotwal, Muhammad Khan and a British officer like Mr. Aar without the knowledge of the Begum. Some were dismissed like Hisam-ud-daulah.

The news of the fall of Delhi in the month of September 1857 came as a death blow to the Begum. The fountain source had dried up. So was the defeat of Nana at Kanpur.

How could the helpless Begum stand alone against the enemy. May of the leaders, who had fled from Delhi and other places, came to Lucknow. Nana Sahib Peshwa, General Bakht Khan Ruhela and prince Firozshah came with their huge forces. The problem of providing hospitability to these men and the consequent expenditure fell upon the Begum besides other worries. She levied a sort of war tax upon all the well to-do classes and members of the royal families of Awadh. But Nawab Taj Mahal, widow of Nasir-ud-din Haider resented the tax.

Some of the Begums, however, willingly joined and advanced money towards the cause. Nigar Mahal fearlessly joined Hazrat Mahal and gave money. At the outset the treasury contained Rs. 24,000 (including gold and silver) which was soon spent. The treasury according to the report of Miftah-ud-daulah, became emptyexcept for a few silver and gold utensils which were worth only four lakhs of rupees. Order was then given by the Begum for minting fresh coins in the name of Saadat Ali Khan in stead of Shah Alum's name, Mmmu Khan at this desperate time was said to have resorted to looting.

No doubt, such unwanted measures were disliked in the city and by members of the Royal

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Housed, and it led to the critism of the Begum. it appears from the account of Kaiser-utTewarikh that Yasmin Mahal Faqr Mahal, Badr-i-Alum, Mashuq Mahal, Khas Mahal, Dildar mahal, Khurd Mahal, Sultan Mahal, Khurshid Mahal, Malika Jahan and Taj Mahal were all looted. It was disheartening to her that though many powerful Taluqdars had joined the Begum's cause such as Raja Man Singh, Hanumat Singh, Beni Madhav and Muhammad Hasan, none could be successful in dislodging the British from their strongholds. Time was slipping away. Further, the Begum, upon hearing of the large scale preparation of the British Commader-in-chief, Sir Colin, who was advancing from Kanpur, and the simultaneous landing of Maharaja Jung Bahadur into Awadh territory, became frantic and outraged.

However, under these embarrassings circumstances, she summoned all the chiefs on 22nd Dec. 1857, and severely chided them for their indifference. She said, "The British have bought over the Sikhs and Rajas and communications are cut off. The Nana has been vanquished. Lucknow is endangered, What is to be done? The whole army is in Lucknow. But it is without courage. Why does it not attack Alambagh? It is waiting for the English to be reinforced and Lucknow to be surrounded? How much longer am I to pay the sepoys for doing nothing? Answer me now and if you fight you won't I shall negotiate with the British to spare my life. The chiefs then reassured her that they would fight and swore to stick to each other.

It was a pity that in spite of all her exertions and efforts she could not save the kingdom of Awadh. The army of Begum was completely incapable of defeating the British forces or atleast repelling them from Awadh, though very few of their leaders displayed valour and heroism. Although repeated attempts from the end of November, 1857 to that of February 1858, were made on general Outram and his forces at Alambagh, but the British army could not be dislocated even an inch. The Begum personally appeared in one of such attacks on an elephant to encourage her armies.

On 3rd and 4th March, 1858 the huge column of the British Army under the command of the Sir Colin, reached the out skirts of the city. Jung Bahadur of Nepal too joined the British columns by 11th March. By 12th and 13th March, Kaiser Bagh shelled from all sides. The Begum, though depressed, courageously remained in the palace against the advice of the highest officers. She ordered the doors to be firmly closed. In the end when Kaiser Bagh was subjected to severe shelling and no hope was left, she was advised again to leave the palace.

Her departure was a singal for the rout of the army. The public too began to flee for life and there as pandemonium. The Begum went out on foot, says Kamal-ud-din Haider, through the western gate of Kaiser Bagh and emerged at Ghasiyari Mandi. From there, passing by the ridge of Shahmina, she reached Maulviganj.

At this place she was escorted into a vehicle to Ghulam Raza Khan's residence at Naval Road, via Yahyaganj, Nakhas and Chowk. She never lost her hearts and moved among her men with spirit that deserved better success. She waited patiently for good tidings of the encounter at Kaiser Bagh. On the defeat of the army she was prevailed upon to proceed to Muhammadabad on 16th March, 1858.

At this stage, it was rumoured that Outram has sent messages to the Begum through one Mirza Ali Raja, the city Magistrate, for negotiations. Two more persons were said to be deputed by Outram to negotiate terms with her. But Mummu Khan did not pay any head to such proposals. On the contrary, the public was reassured of victory and resistance to the government continued.

The Begum had a hopeless wait for the result of one more but last grim battle which took place at Musabagh on 19th March, 1858. All the 7000 Awadh forces were defeated. Sir Colin possibly fancied that he might be fortunate enough to catch the Begum, the Maulvi or

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some other great leaders. But the Begum was not destined for such ignominious surrender.

The British were now completely masters of the whole city of Lucknow, R.C. Majumdar has written that due to the incredible folly of Colin the army which comprised about 60,000 to 70,000 armed men, escaped with their guns and scattered all over Awadh. Some of them joined the Begum who had alreadyleft Lucknow on the 16th March.

On her way to Bundi in Muhammadabad, the Begum at first went to the Raja of Bharavan who remained cool and indifferent to her. She then went to bari and then to Kharibad. She was warmly received by Hara Prasad, the Nazim of that place, and Maulvi Imad-ud-din. A twenty-one gun salute was given to her and two thousand rupees were distributed amongst the poor as a mark of reverence and joy at the arrival of the Begum.

She did not stay there for long and she started her journey to Muhammadabad and stayed at Raja Nawab Ali Khan's residence for a while and then went to Bhutauli. Her idea was perhaps to tour around the friendly and neutral provinces to pool help. But she was advised by her officers not to leave the Awadh territories until it became advisable to leave that place. Raja Hardutt Singh came to Bhutauli and took her back to Bundi.

At Bundi, the Begum appointed Mummu Khan as minister and she also decided to continue the hostilities with the British. Here came all those men who had fled after the battle of Musabagh. Thus Bundi became busy nerve centre for all future plans and implementations. The taxes was fully and punctually levied and realised through the respective officials of the various places of the Kingdom.

By 22nd October 1858, it is said, the Begum sent her vakeels to find out the terms she might expect from the British, if she were to cease fighting. But the negotiations came the naught. This reports seems to be based on the rumours afloat at the time, regarding the Begum communication. It is more probable that some of her supporters moved in this direction, rather than the Begum herself. This is supported by the fact that quite a few were persistently resisting the encroachment by the British.

Raja Chalasi Bikram who had gone from Bundi to Barabanki, defeated the British detachment which was sent to meet him. He then reached as far as Chinhat. But he died in the battle and his army was scattered. The defeat of the Taluqdar, Raja Beni Madhav Singh, who was also the Nizam of Baiswara was another great shock to the Begum.

Meanwhile, the proclamation of Queen Victoria was issued on 1st November, 1858. This was damaging to the Begum's recently rejuvenated spirit with which she had rallied her forces at Bundi. This proclamation distracted many of her followers who now began to hope for a fresh lease of life, as the proclamation promised general amnesty to those who had not shed the blood of the English people. Among those who left her were many. But some faithfull adhered to her.

The Begum then issued a counter-proclamation in the name of Birjis Qadr, in order to counteract the effect of the proclamation and it was extensively circulated in the distant provinces of Awadh. In fact, this was the last important and significant act, after which her political role came to an end.

Commenting on this proclamation, Beveridge, by no means a sympathetic historian, acknowledges that the Begum's retort contained the real reasons for uprisings. He writes "Behind its words, lies the truth of the tragedy of 1857. It (the counter-proclamation) runs:" In the proclamation, it was written that the Christian religion is true, but no other creed will suffer oppression and that the laws will be observed towards all.

What had the administration of justice to do with the truth or falsehood of a religionThat religion is true which acknowledges one God and knows no other. Where there are three Gods

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in a religion, neither Musalmans nor Hindoos- Nay not even jews, sun-worshippers can believe it to be true.

To eat pigs and drink wine, to bite greased cartridges, and to mix pig's fat with flavour and sweetmeats, to destroy Hindus and Musalmans temples on pretence of making roads, to build churches, to send clergy-men into the streets and alleys to preach the Christian religion, to institute English schools and pay people a monhly stipend for learning the English sciences while the places of worship of the Hindoos and the Musalmans are to this day entirely neglected; with all this, how can the people believe that religion will not be interfered with?

The rebellion began with religion and for it millions of men have been killed. Let not our subjects be deceived; thousands were deprived of their religion in the north-west and thousands were.... In this counter-proclamation, the Begum referred to many acts of injustices and bad faith on the part of the British Government.

In reply to the Queen's assursces that she did not want increane of territory; the Begum asked a very pertinent question... "why does her Majesty not restore our country to us when our people want it." Criticising vigorously the British sense of justice, she said that " no one has ever seen in a dream that the English forgave an offence." The Begum therefore warned her people against the offer of amnesty by the Queen. She concluded her proclamation."

In this proclamation, it is written that when peace is restored public works such as roads and canals will be made in order to improve the condition of the people. It is worth a little reflection that they have promised no better employment for Hindostanis than making roads and digging canals. If people cannot see clearly what this meant, there is no hope for them. Let no subject be deceived by the proclamation."

Greater calamities were in the store for this Begum. Due to the successful policy followed by Sir Collin, now Lord Clyde, for encircling the 'rebels troops' by sending columns for the west, sourth and east, and thus compelling them to move towards only one direction, *i.e.* Nepal and its mountains, the Begum and her followers were driven out of their home districts and hemmed in a narrow region on the border of Nepal. Lord Clyde had followed closely Nana Sahib and the Begum to Bahraich and other places till they crossed border and entered Nepal by the 1st January, 1858.

It is evident from the records that the Begum could hardly stay for a day at any place. Hounded by the British troops, she fled from place to place. She first reached *Nanpara* with Birjis Qadr and stayed there for the night and the next day. Then she went to the village Bhagwanpur in Tulsipur of Nepal. After reaching there Birjis Qadr and the Begum went to the Camp of Nana Rao at a place called Aranalah and reached the bank of Rapti. They stayed for the night and then went to Deogarh. They were encircled there on all sides by the British forces.

Here, the Nepal Government intervened and informed that the Begum and her son could go and stay at Naikot but warned that her army should not join her. But Kaiser-ut-Tawarikh does not give the details of this roaming. It writes that after being tired of roaming from place to place, she went to Achwa of Tulsipur Garhi district and then finally to Naikota (situated in the Butuwal mountain range).

The Nepal Goverment had already joined the British in suppressing the rising in Awadh. The leaders of the movement were continuously trying to enlist the help of Nepal. Some transactions without or with the knowledge of Jung Bahadur is hinted in the work of Ahsan-ut-Tawarikh.

The Prime Minister and the Commander-in-Chief of the forces and the de-facto ruler of Nepal, Jang Bahadur wrote very sternly to the Begum on 15th January, 1858, warning her that no help would be extended to her and that she

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should not enter the territory of Nepal with her foces. Later he relented and asked her to go to Chitwan. He neither agreed to the offer of Rs. 15,000 by Mummu Khan for help nor presents of Jewellery and precious articles by the Rajas in the rebel camp.

Whether this Govt. was really sympathetic to the cause of the Begum or not, it was utterly incapable of either accommodating such huge forces of the Begum (a lakh of people) or fight against the English as it had neither resources nor requisite military equipments. The families of Mummu Khan and of the Nawabs of Bareilly and Najibabad accompanied the Begum to Naikote.

Here Birjis Qadr contracted small-pox and fell very ill. To add to Hazrat Mahal's troubles, the Government of Nepal gave her an ultimatum either to leave the country at the head of her troops or to surrender to the English; in either case to leave Nepal since they would not give her asylum.

Jung Bahadur, the Prime Minister, however, knew the mettle of the Begum and wondered if she would go back. He expressed his own conviction to the Resident at Kathmandu that the proud Begum would never give herself up until she knew exactly what she could expect from the British Government. He told the Resident that the Begum carried a small bag of poison about her person, which she is determined to swallow rather than to fall alive into the British hand. She had thought as well as of going to Mecca, passing through mountains of Nepal and Ladhakh, so as to spend the rest of her life in seclusion.

True to her prognosis, the Begum took her own time in replying to the note. After a few days she wrote with annoyance, "why do you trouble me, when I know not whether my son will die or will recover. I will think and reply to your proposal." Finally she replied that she would not agree to either to the two proposals and once again desired to knwo precisely what treatment she might expect to get from the British Government. The dilemma continued for some time. then the same propsal was repeated to her by the British Government with another alternative to remain in Nepal." In the position of a private individual under a written pledge that she shall hold no communications with the rebel leaders or with their troops or with the people of Hidustan." The Begum did not design to give any answer. She merely wished to see Jung Bahadur and learn from him directly about his intentions regarding her.

Jung Bahadur had from the very beginning consistentlydeclared that "he would not allow any violence to be used upon the Begum and in case she decided to remain in Nepal, he would willingly accommodate her. He conjectured that he would have occasion for regret if asylum was to be refused to the Begum." He, therefore proposed to invite her to Kathmandu in order to meet the Resident, who could explain the terms of amnesty offered by the British. But the Resident declined to interfere in the matter or have any personal contact with the Begum, so long as she remained as a refugee within the territory of Nepal in open and bitter enmity towards the British Government. In this connection, the Resident clearly added that His Excellency in council had no desire that the Begum might be forcibly made over to the Government of India. He also expresed that" now by no means, it is the will of the Governor-General in council that an asylum in Nepal should be refused to her if the Maharaja desires to give it."

Regarding the enquiries of Jung Bahadur as to what treatment the Begum would receive if she surrendered herself to the English, the Resident explained that her surrender should be unconditional, as the clause" "If the rebels have not taken part in the murder of the British subjects", applied to the Begum too. The Resident reminded Jung Bahadur that the British Government had earlier informed the Nepal Government about Hazrat Mahal that "the Nepal Government will, however, bear in mind that there is no intention on the part of Governor-

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General to deny to the Begum an unmolested residence in India and a maintenance as soon as she shall have made submission" and again, "the Begum Hazrat Mahal will receive all the consideration which is due to her as a woman and a member of a Royal House, political power she shall never have and she will do wisely to secure by prompt submission a generous treatment and an honourable position for the rest of her life."

Since, the Begum did not comply with these offers immediately, the attitude of the English hardened. Her involvement with the resistence movement was so clear that it was doubtful that she would merit any consideration at their hands. The change in the attitude of the Resident towards the Begum could be easily discerned from the correspondence between the Chief commissioner of Awadh and his secretary to the Government regarding the Judicial enquiries made on the rebel leaders. The officiating Commissioner described her:

"a woman of savage disposition who delighted in the blood of Europeans and therfore little likely to have raised her voice on the side of mercyinthe killing of Europeans."

He also admitted that none of the witnesses, in this connection had testified to her direct involvement in the murders.

Rightly speaking, the attempt of the English to fix responsibility on the Begum for 'murders' committed during a war situation is an arbitrary gesture. Many atrocities were committed on both sides. The Begum had been constrained to countenance many events which were not necessarily to her liking. This is borne out by the fact that she had personally prevented the execution of many prisoners, especiallywomen even with standing the demand of her own commanders. In the words of charles Ball "this work of the Begum is to raise the prestige of the women folk."

Jung Bahadur was convinced of the Begum's right to an honourable treatment and equally sure that the British would not accord such treatment to her. He knew that they would try her for "murder" and make her suffer the consequences.

Jung Bahadur then decided to invite the Begum to Kathmandu. But the newspaper "Friend of India" of 26th May, 1859 passed sharp remarks against him which led him to hesitate for a while. Again in the month of September, 1859, Jung Bahadur made up his mind finally to bring her to kathmandu. He moved carefully inthe matter. He gave out that Begum and her son were being sent to Awadh territories and enquired as to what orders had been given to the Chief Commissioner of Awadh respecting them. He then went to Kathmandu under some pretext.

The Resident however, guessed the right reasons for his sudden arrival in the city and reported the same to the Government of India. The British Government, however, was not interested in the movement of the Begum; they were more concerned about the question of maintenance. He wrote to the Resident to inform him that since the fugitives have taken shelter in Nepal, the governor-General can no longer entertain the question of assigning a maintenance for them.

The Begum and her son after all these exacting and tiresome days arrived safely under the protection of the generous hearted Jung Bahadur at Kathmandu on the right of 8th February, 1860. A house belonging formerly to Bheemsen (a former minister) was temporarily given to them. Jung Bahadur conferred on her a decent salary of Rs. 500 per month.

According to Kamal-ud-din Haider one British painter went to Nepal to paint a portrait of her. He was keen for her stay at Faizabad or Lucknow and was confident that honourable means of livelihood and respect would be given to her although she would not be permitted to have many servants. her continued residence in India would add to the good name and pride of the British. The Begum replied with great irony, "of what use will be the salary, if I am not to

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spend it upon the servants." Hazrat Mahal died in the year 1879 in the month of April.

Thus ended the life of a dancing girl who rose to eminence which commanded the respect of all. She behaved like a queen to the end. Her war against the British was conducted almost alone but she stood undismayed at all critical moments. Russel has given her high praise for the statesmanship. He wrote that though she lost the war, she "declined to tacitly renounce the rights of her son by accepting a British pension. She was a better man than her husband and Lord."

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Hebbar, K. K. (1912 —)

K. K. Hebbar, born at Kattingeri in Karnataka in 1912, is an eminent Indian artist. His contribution to contemporary Indian art is very rich and varied.

Kattingeri Krishna Hebbar was born on 15th June, 1912 at Kattingeri, a village in Udupi Taluk of Dakshina Kannada District of coastal Karnataka, in a middle-class Kannada-speaking, Madhwa, Shivalli Brahman family. His father was K. Narayana Hebbar (died 1929) and mother Smt. Seethamma (died 1959). He is the last among the three male children. His *gotra* is Bhargava and *Kuladevata* is Brahmalingeshwara. His wife Smt. Yamuna married in 1935) bore him three children one boy and two girls.

He passed his Matriculation from Christian High School, Udupi. As a young boy he

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played with toys, shaped clay into small objects and scribbled the mud wall of his house with burnt wood. *Yakshagna Bayalata* (a field drama) inspired him with rich subject matter.

As a teenager he saw an artist copying from a print, a Ravivarma painting. He was amazed by the dramatic quality of the painting. He made an enlarged copy of Goddess Saraswati on the inner wall of the sitting room. Thus his interest in art started with imitation of Ravivarma. He also took lessons in classical Indian dancing. This training helped him a good deal in infusing rhythmic quality into his work.

After matriculation, Hebbar went to Mysore and joined the Drawing and Painting Section of the Chamarajendra Technical Institute. But atmosphere in the class room was uninspiring to him. He was bored while drawing an exact representation of an ornate chair or observing the rules of perspective. An environment which was content just to copy nature was so oppressive that he could not stay there any longer. He returned home to his mother at Udupi. Thus ended his initial training in art. But there was an inner urge to express through colours. This urge drove him to Bombay.

In Bombay, he got employed in a photographic studio to earn his living (1933). During the morning hours he studied under Shri Dandavathimath, an accomplished painter and a sympathetic teacher. Under him Hebbar studied object drawings, nature studies and painting human figures. He made out-door sketches. Thus he was ground in the academic mill.

In 1937, he got admission into the diploma class at the Sir J.J. School of Art, Bombay. Charles Gerrard, Director of the School, advised him to find an individual way of expressing his experiences and emotions. This was a turning point in the career of Hebbar.

After his formal studies, he visited the Karle caves and later painted the frontage of this monument by memory. This painting won him a gold medal of the Academy of Fine Arts of Calcutta (1941). this success gave him confidence. Towards the end of 1939, he was appointed as a teacher at the J.J. School. The statement of Ananda Coomaraswamy that "the memory picture, or rather, a synthetic image based on past experience is from first to last the essential foundation of Indian Art," profoundly stirred his mind. He decided to give up studying from model and began composing from memory. The concept of composition as a two-dimensional design as against the three--dimensional treatment of the academic painting helped him to change outlook on art altogether. He created a few compositions depicting rural scences. He admired Amrita Sher-Gil's work silently.

In the summer of 1946, he went to South India for a month on a study tour. On returning home he set himself to create a series of paintings inspired by South Indian tour. One of the works of this period "To Maidenhood," won him the then coveted gold medal of the Bombay Art Society (1947). Critics hailed him as the inheritor of Sher-Gil.

In 1949, he sailed for Europe on a Central Government award to gain a first-hand knowledge of the modern movements in art and to broaden his horizon. While in Europe, he visited almost all the museums and art galleries. For a term he joined Academy Julian, Paris, to gain practical experience under Proof. Cavailes. In the painting class he followed the technique of impressionism. At the annual competition his composition in Indian style won a prize of honour. However, he returned home much disturbed and to a certain extent confused. He started re-assessing the importance of folk as well as classical art of India.

During this unproductive period he was forced to retreat to Mahabaleswar, a hill station, where he quietly contemplated for about a year. Surrounded by hills and dales and simple villagers he got engrossed with experiments. He wanted his works to be free from all conventions, and simple yet significant.

The death of his mother (1959) was a

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moving, unforgettable moment. This he depicted on canvas. Years later in 1971 the tragedy of Bangla Desh moved him to depict "*Refugees.*" In 1961, he painted a series "Saga in Stone" inspired by the admiration of the ruins of Hampi. From 1962 onwards he expressed admiration towards space exploration in a series of paintings (e.g. "Galaxy", "Sharad Poornima", "In Space.")

In 1970, while listening to Yehudi Menuhin, he was inspired to express sound in colour. In the first painting in this series, he created "Homage to Music". Hebbar held one-man shows in London, Berne and Paris, New York, Berlin, Basel, Sydney, Adelaide, Mysore, Delhi and Calcutta. In 1961, he was award *Padmasree*. In 1976, he was nominated as President of Karnataka Lalit Kala Academy and in 1980 as President of National Lalit Kala Academy. He was also conferred an honourary doctorate degree by the Mysore University.

Tall, lean and fair, Hebbar generally wears white pants and shirt. A man of few words, he speaks with clarity, confidence and stead-fastness. Kind-hearted and generous, and a man of adaptability in the company of others, Habbar keeps himself aloof from groupism. He never hesitates to protest injustice in any form. He gives deep thought and does the widest possible consultation with experts before he suggests innovation and experimentation in art education and policy. He sincerely encourages young artists.

According to Habbar the old school of art represented a craft rather than an art. They just imitated earlier works. In his own words: "The purpose of a work of art is to stir the emotions, soothe the senses and to elevate man...To be modern, artist must be possessed with the revolutionary zeal. He must protest against the decadent past, he must at the same time protest against regimentation in life, against purely materialistic aspect of the machine age." *Lectures on Art,* pp. 11-14.

Hebbar feels that there is no proper atmosphere for art in India. He blames the educational system which is "so barren." The system only teaches a kid how to earn a livelihood rather than how to live. "My works are generated by my intense feeling to my environment. I seek to find myself and follow it to whatever course it leads" *An Artist's Quest,* p. 12). A man without artistic tastes is like an animal, he asserts.

Hebbar's contribution to contemporary Indian art, especially in the post-Independence era, is very rich and varied. He is a well recognized artist of international repute. There is no doubt that Hebbar has attained the came of his career as a creative artist.

Yet, even at the old age, he betrays a fresh outlook and innovative spirit. "Technically his advance has been completely integrated. In the quest he has discovered step by step new awakenings from the representational to the non-objective presentation of reality. During all his search the essential modalities of Indian classical as well as folk art have been transformed into a contemporary vision." (V. R. Amberkar in his Introduction to *an Artist's Quest.)*

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Hegde, K. S. (1909 —)

K. S. Hegde, born at Kauduru in Dakshina Kannada District in 1909, was the Chief Justice of the Supreme Court and the speaker of the Lok Sabha.

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K. Sadananda Hegde is the former Justice of the Supreme Court and the former speaker of the Lok Sabha. He was born on 11 June, 1909 at Kauduru, Karkala Taluk, Dakshina Kannada District in a respectable family of Tulu-speaking Bunt caste, an agricultural community as the last son of Subbayya Hegde, having had two elder brothers and four elder sisters. He had his primary and high school education at Karkala and his college education at Mangalore. Later he did his M.A. from the Presidency College, Madras and also B. L. from the Madras University. He started his practice as an advocate in 1936 at Karkala, and shifted to Mangalore in 1941, and soon became a leading lawyer of the Dakshina Kannada District. He also sympathised with the freedom movement and started participating in Congress activities.

In 1947, he was appointed government lawyer and public prosecutor at Mangalore. But in 1951, he resigned this post and was elected to the Rajya Sabha from the Madras Legislature constituency on Congress ticket. He proved himself an able parliamentarian and an expert on constitutional law. He was a member of the Public Accounts Committee and was sent as a member of the Indian delegation to United Nations in 1954.

Before States re-organisation, Hedge set up his practice at the Madras High Court, and after two years, in 1957, he shifted to Bangalore. Soon he was appointed as judge of the Mysore, present Karnataka) High Court and later appointed as Chief Justice of the Delhi and Himachal Pradesh High Court in 1966. Very next year he was elevated to the position of judge of the supreme Court (1967). As a judge, he was renowned for his bold and fearless decision. In 1973, when the Chief Justice of the Supreme Court was appointed overlooking the seniority of three other judges, Hegde resigned from the Supreme Court together with his two other colleagues and returned to Bangalore.

Hegde started taking keen interest in activities connected with the protection of freedom of the judiciary. He associated himself with the activities of Jayaprakash Naryan and became the Secretary of the Lok Sangharsha Samiti in Karnataka. During the Emergency he actively toured the country and addressed meetings organised to oppose the 42nd Amendment to the Constitution.

When the Janata Party was founded in 1977 by the merger of four national parties, Hegde, who did not belong to any party then was elected Vice-President of the new Party's Karnataka State Unit. He contested for Lok Sabha election from Bangalore South in 1977 and defeated Sri K. Hanumanthaiah, former Railway Minister.

In the newly elected Lok Sabha with a non-Congress majority, Hegde became the speaker on Neelam Sanjeeva Reddy's vacant seat in July on the latter's election as President of India. Hegde held the position of the speaker till the mid-term poll of 1980 when he did not contest for the parliamentary seat. He proved to be an able speaker with his deep knowledge of constitutional law and parliamentary rules. He travelled in many European countries, leading many parliamentary delegations. When the Janata Party was split and the Bharatiya Janata Party was founded in early 1980, Hegde threw his lot with the Bharatiya Janata Party, of which he was elected the all-India Vice-President.

Married to Smt. Meenakshi in 1938, Hegde has three sons and three daughters. He has written a book in English on the superession of the Supreme Court judges.

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Hegde, Dharmasthala Manjayya (1890 — 1955)

D. Manjayya Hegde, born at Kepu in

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South Kanara district in 1890, was a leading Jaina social and religious activist.

The sole Trustee from 1918 to 1958 of the famous centre of pilgrimage in Karnataka, Dharmasthala Manjayya Hegde, was born in a Tulu-speaking Jain family in the village Kepu in the present Bantval taluk of Dakshina Kannada (South Kanara) district in 1890.

His father Padma Shetty and mother Anantamathi. Manjayya had his primary education at Vitta and Dharmasthala, high school education at Puttur and college education at Mangalore. He studied upto Intermediate and gave up education as he was poor in health. He succeeded to the hereditary sole trusteeship of the Dharmasthala Manjunatha (Shiva) temple in 1918 due to his adoption to the family of trustees and his period of administration brought this remote Dharmasthala (now in Beltangady taluk) in the interior of the hilly tracts of the Western ghats into unprecedented fame and importance.

This Shiva centre is administered by a Jaina trustee hereditarily, and the priests of the temple are Madhwa Vaishnavas. The *bhutas* or spirits of (departed) souls which are connected with the local indigenous cults have been accepted as *ganas* of Shiva (Manjunatha) here and the place represents successful synthesis of religions. Manjayya Hedge imbibed this spirit of synthesis in a more meaningful way, and he was not only a highly religious person but also a great lover of literature, fine arts and scholarship. He did everything to encourage all these faculties.

He was elected to the Madras Legislative Council in 1926 and served as a member of that body for over 20 years. The problems of this remote Kannada and Tulu-speaking district (Dakshina Kannada) in the (composite) province of Madras which was dominated by Tamil and Telugu-speaking people were ventilated by him ably and ceaselessly. They included issues like the malaria epidemic that dogged the hilly tracts, the scarcity of transport and communication facilities, problems of the land owners, agriculturists and are canut growers, the succession laws and the issue of Mangalore port. Solution, partially or fully, of many of there problems of this area were due to him.

The *laksha deepotsava,* a gala festival of lights celebrated at the Dharmasthala temple in winter, was also utilised for cultural activities by him from 1933 and he started holding Sarva Dharma Semmelana (all religions' meet) and Sahitya Sammelana (literary meet)during this annual festival. Eminent religious scholars and litterateurs were invited to address these conferences and were honoured with munificent gifts.

A middle school was opened at Dharmasthala and the place was provided with electricity. An all-weather road was provided by constructing a bridge across the Netravati. Provision was made to feed the pilgrims free and choultries were provided for their stay. Any needy person who came to the place seeking financial help was not sent back empty-handed by Hegde. The place became truly a "Dharmasthala" (a place of charity) during his time.

He also opened a residential school to teach fine arts and Sanskrit called Siddavana Gurukula in 1940. A few years later, a high school, Karnataka Vidyalaya, was founded at Ujire, a nearby town (This has grown to be a first-grade college now). At Siddhavana, a teachers' training school imparting basic education was also started.

All these were a boon to the remote forest tracts, where educational and communication facilities were meagre. To increase the income of the temple, he undertook wide plantation programme, of raising area and coconut groves in the lands belonging to the temple. This provided jobs to hundred of poor agricultural labourers.

He encouraged fine arts too. The Yakshagana (a dance-drama with Hindu reli-

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gious stories as its theme) troupe of the temple came to be better organised. Music and other fineart were taught at Siddhavana Gurukula. He was himself a painter and his works like Bahubali, the Death of Karna, Mahaverra, Kannada poet Pampa etc. are works of no mean standard.

He was the Chairman of the Reception Committee when all-Karnatak annual literary conference was held at Kasargode in 1947. The Mahanadavali festival, the greatest among religious celebrations to be held at Dharmasthala (in honour of the *bhutas)* was organised by him in 1951 and that has not been repeated till now.

His wife Lokambika died in 1945 leaving one daughter, Vimala, behind. She is married to Srinivasa Ballal, the scion of a nobel Jain family of the district.

Hegde passed away on 31 August, 1955 and he was deeply mourned by one and all, not only in the district, but in the whole of South India. He left an indelible mark on Dharmasthala which from hundreds, started attracting thousands every day, due to the improvements he made and the reputation the place gained due to his piety and generosity. His only brother, D. Puttaswamy was an Advocate, practising at Mangalore, and he edited a religious monthly in Kannada, *Vivekabhyudaya.*

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Hegde, Ramakrishna (1927 —)

Ramakrishna Hegde, born at Doddamane in Karnatak in 1927, is a leading politician of Karnataka.

Among the politicians who advocates purity in politics Ramakrishna Hegde deserves mention. He was born on 29 August, 1927 in Doddamane, Siddapur Taluk, Uttara Kannada, in a rich Brahmin family which paid an annual revenue of about Rs. 3000. It was a joint family which at one time consisted of 160 members. He was the eldest of the two children of Shri Mahabaleswar and Smt. Saraswathi Hegde. He has a sister. He married Smt. Shakuntala in 1953 and has one son and two daughters.

He had his primary education at Siddapur and higher secondary in Marikamba High School, Sirsi. He graduated from the Kashi Vidya Peeth, Varanasi, in 1951. He took his Master's Degree and Degree in Law from Lucknow University in 1972 and 1973 respectively.

Hedge was born into a family which was surcharged with the fervour of patriotism. Seven members of the family took part in the freedom struggle and served terms of imprisonment varying from 6 months to 2 years 6 Month. His sister was in jail for over 2 years. For participating in the 'No Tax' campaign the entire property of the family, including foodgrains and utensils was confiscated. They had to buy eathern pots to cook on that day.

When the property was later restored it was found to be less than 110 of what was confiscated. Prominent Congress leaders like R. R. Diwakar, D. P. Karmakar and Sardar Venkataramaiah had made his house the centre of their activities. All these left a deep impression on the young mind.

Acharya Bhave, Jawaharlal Nehru and Jayaprakash Narayan also influenced his mind and character. Even as student he plunged into the freedom struggle in 1942 and was in Karwar police lockup for about two weeks. He joined Bhave's Ashram at Pawnar, Wardha and was there from 1946 to 1948. He worked as P. A. to Vinobhaji, taught him Kannada and learnt Sanskrit from him.

While in Ashram he used to get up early in the morning (4.30 A.M.) and accompany Vinobhaji to Surgaon, a place some 4 miles from pawnar, to educate the people in he habits of sanitation and cleanliness. By cleaning

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the village themselves for about one year six month they were able to educate them.

He desired to settle dewn as a lawyer, but destiny willed otherwise. He became President, D. C.C. Karwar in 1954. In 1957, he was elected to the legislature from Sirsi. He was appointed Deputy Minister in charge of Planning, Community Development and Panchyat Raj in the Nijalingappa cabinet. When Nijalingappa resigned in the middle of 1958, he became General Secretary of the Mysore Pradesh Congress Committee (M.P.C.C.) and held this post till 1962. He was re-elected from Sirsi to the legislature in 1962 and was appointed Minister of Development, Panchyat Raj, and Cooperation. There was reshuffle of the cabinet in 1965 and he was alloted the portfolios of Finance, Excise, Planning and Youth Services. For sometime, he was in --charge of Industry.

As minister, he introduced many novel schemes in the State. In 1967, he introduced a scheme to honour the bright students from S.S. L. C. to the post-graduate. First Five Ranks were selected for honouring. Reservation was made for the weaker section. In 1968, he created the Department of Youth Welfare, the first of its kind in the country, to care for the youth. He was responsible for the establishment of National Park at Bannerghatta in 1967-68. He had planned to establish in Bangalore Disney Land and held negotiations with the Disney authorities.

But this did not materialise. With a view to provide employment for all able-bodied persons in the State he introduced the Employment Guarantee Scheme. Land Army project idea also owes to him. When he was in -charge of Industry he found that 4 to 5 lakhs units of energy were being wasted every day and to utilise this energy he toured the country with the Chief Minister to attract entrepreneurs. There were public sector industries in the State, but there was not much investment from private.

The State was placed on the industrial map of India. He increased the revenues of the State without increasing the rate of taxes. He rationalised the tax structure, plugged the loopholes and fixed the rates lower than the neighbouring States.

All these days he remained close to Smt. Indira Gandhi. He chose to part company with her when she "in 1969 having herself proposed her party's candidate for the Presidentship of the Republic got him defeated in the election in the name of conscience to boot." (*Janata Bulletin,* Dec. 1981). When the Congress split in 1969 he remained with Congress (O). He was vice-President, Karnataka Pradesh Congress Committee (O) from 1971 till its merger with the Janata Party.

In 1971 elections to the Lok Sabha, the Congress (R) swept the polls in the State. Thereafter the State Ministry resigned. He did not contest 1972 elections to the State Legislature. He was however elected to the Legislative Council in 1972 and became the leader of the Opposition. With the imposition of Emergency he was arrested in 1975 and was put in Bangalore and Hindalga jails. He was released on 20 January, 1977.

In 1977, he contested the Lok Sabha seat from Karwar and was defeated. As he was defeated in a direct election he felt that is was not morally correct to remain member of the Legislative Council and therefore he resigned his membership. When his Party and three other Parties merged and Janata Party was formed in May 1977 he was appointed as one of its General Secretaries, a post which he holds even now. He has been Member of the Rajya Sabha since 1978.

Hedge is a much travelled man. In 1964, he was the Deputy leader of the delegation that visited the Soviet Union and other countries. In 1967, he toured round the world in Search of foreign collaboration for some State industries. The small car project idea was mooted during this visit. In 1971, he travelled round the world again. In 1977, he led a delegation to Cuba. In 1978, he led a delegation to USSR and

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another delegation to the WAFUNA Conference at Geneva. In 1979, he was a member of another delegation to Bulgaria and other countries. He was elected Vice-President to the world Federation of United Nations Association in 1978. In 1998, he became cabinet minister under the Prime Ministership of Shri Atal Behari Vajpai.

Cultured, pleasant mannered, handsome and well dressed, Hedge devotes his leisure to writing. He has translated some of the articles of Vinobhaji into Kannada and published them in Kannada journals and newspapers. His short stories and articles of popular interest in Kannada have appeared in *Karmaveera Jayanthi* and other journals.

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Hedgewar, Keshavrao Baliram (1889 — 1940)

Keshavrao Baliram Hedgewar, born at Nagpur in 1889, was a patriot, seer, organizer and founder of the R.S.S.

The Hedgewars were an orthodox Deshastha Brahmin family. He was the youngest of the six children of Balirampant and Revatibai (Paithankar), born at Nagpur in 1889. He remained a bachelor. Keshavrao imbibed this discipline and profound respect for Hindu traditions. Nagpur cherished memories of the old Bhonsla rulers and of the great Shivaji. They fostered in Keshavrao a love of freedom, intensified by the rising tempo of the political atmosphere since the partition of Bengal in 1905. Deliberately flouting the Risley Circular (1908), he courted rustication, studied in a 'national' school, passed the Matriculation examination of the National Council of Education, Bengal (1909), joined the National Medical College at Calcutta (1910) and took his L.M. and S. degree in 1914. Admitted in his College days among the revolutionaries of Bengal and the Punjab, he organized a centre at Nagpur (1916-19), after he returned there.

He never practised as a doctor. He advocated full political freedom and devoted himself entirely to national work, irrespective of party affiliations, and was equally at home with the revolutionaries, the Congress and the Hindu Mahasabha. He galvanized the youth of the region, participated in the Home Rule Campaign of Lokamanya Tilak in Vidarbha (February 1918), organized and commanded the Volunteer corps at the Congress Session at Nagpur (1920), was arrested and gaoled for Satyagraha, both in 1921 and in 1931, carried the 'Dindi' Satyagraha (against ban on music before mosque) to success (1923), inspired the Hindus to face Muslim aggression with tact and courage (1927), and presided over the Hindu yuvak Parishad (Poona, 1938). But his greatest achievement was the foundation of the 'R.S.S.' on the Vijayadashami day (27 September 1925).

He had found that the people were hopelessly divided and that the methods tried till then for removing this greatest defect were unsuccessful. He realized that Indians lay prostrate before the foreign rulers mainly due to lack of unity and vitality and that they needed to be revived and reinvigorated with a militant spirit. A consciousness of the glorious past of India would revive their confidence and a sense of their bounden duty to regain its independence would help to develop their initiative. He asserted that the Hindus, as the majority community, had a special responsibility. They must develop a strong sense of unity and show a readiness to sacrifice their lives for the uplift and emancipation of India. This teaching has a life-long bearing and he devised a novel type of organization which converted the whole country into a vast continuous and continuing school, harbouring a set of disciplined friendly

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groups unaffected by any legal or overformal regulations, self-dependent and auto-financing. This he called the 'R.S.S.' or the 'Rashtriya Swayamsevak Sangha', *i.e.* the National Volunteer Union--with all the implications that every one of the three words bear. No person or god but the impersonal *Bhagawa Dhwaja* (saffron-coloured flag) was the Guru or the preceptor; the members alone raised the needed funds from their own contributions in the form of *Gurudakshina* and the command was vested in the 'Sar-Sangha-Chalaka.' This was his most memorable contribution to the national armoury of India, a nation-wide union of zealous citizens, whose inspiration would be spiritual and whose outlook would be patriotic, yet modern.

The Sangha was started at Nagpur. The next centre was at Wardha. Slowly evolving its own technique and studiedly keeping aloof from party or sectional loyalties, the Sangha ploughed its lonely furrow and had to face misunderstanding and opposition, both from the people and from the Government. The C.P. Government prohibited Government and District Council servants from joining the R.S.S. on the ground that it was communal and political (1932, 1933); but the Government was defeated on that issue by a cut motion passed with a considerable majority in the C.P. Legislative Council (March 1934). Mahatma Gandhi paid a visit to a camp at Wardha (25 December 1934), where, with many other admirable things, he discovered that untouchability was surprisingly absent.

The Sangha spread its wings and gathered momentum as its branches were started in the Berars, C.P., Maharashtra, Delhi and the Punjab. It soon spread to U.P., Central India, Mahakoshal, Gujarat, Bihar and Karnataka, as the people realized that it was constructively striving to make the Hindu unconquerable by fostering in him the essential spirit of nationalism and social solidarity. The demands of this growing organization increased its problems and even the iron constitution of the founder began to feel the strain from 1932. Against medical advice, he took neither full treatment nor rest, and worked day and night even when in bed. He was in a hurry to educate his countrymen to deserve their freedom, whenever it came.

To this end he sent a clarion call to the hearts of young men to unite in the service of the motherland, not with any limited end in view, but for the sake of building from within, the allround strength and power that comes from organzing oneself for organization's sake. He thus occupies a unique position among the nation-builders of India and no wonder is hailed as the idol of the young. He died of high blood-pressure on 21 June 1940, at a time when his guidance was needed and even sought everywhere in the country, against the background of the Second World War.

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Hegde-Desai, Govind Pundalik (1885 — 1949)

Govind Pundalik Hedge-Desai, born at Rivona in Goa in 1885, was the first Goan to spread the ideas of Lokamanya Tilak and Gandhiji's nationalism and political freedom among the Goans.

Govind Pundalik Hedge-Desai was born on 7 November 1885 at Rivona, Goa, in an upper middle-class Saraswat Brahmin family. His father, Vitthal Fati Prabhu Desai, was a progressive agriculturist. The boy was later adopted by Pundalik Govind Hegde as son, and so he assumed the surnames of both the families as a joint surname, 'Hegde-Desai'. He married Sundarabai, Daughter of Datta Vishnu Virginkar from Madgaon, Goa, on 26 December 1921.

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He obtained his primary education in Marathi from a private tutor as there was no Marathi primary School at his native place, Rivona. He completed his Sanskrit education too, under the guidance of the same tutor. After his primary education was over he joined the Portuguese School and completed the 'Curso Complementar de Letrase Ciencia' (Complementary course of Arts and Science--a course equivalent to the Higher Secondary standard). Thereafter, he joined the Law College at Panaji, Goa, and obtained his diploma. He qualified himself, subsequently, for a degree in Pharmacy. Throughout his student career he was found by his teachers and professors as in intellectual, hardworking and honest student.

Hegde-Desai had planned a visit to Portugal for still higher studies but was not permitted by his relatives to go abroad. Besides his formal education, he also had extensive reading on various subjects. He read the Ramayana, the *Mahabharata* and the *Bhagavatgita*. He also studied *Dnyaneshwari* (Commentary, in Marathi, on '*Bhagavadgita*', by Dnyaneshwar in 1290 A.D.), Dasbodh (a philosophical work of the Maharashtrian saint Ramdas, 1608-8), and the writings of Tukaram (a Maharashtrian saint, 1608-49) and Namdeo (another Maharashtrain saint, 1270-1350), as also the works of Swami Vivekananda and Lokamanya Tilak's philosophical work 'Gitarahasya'. All these books on Indian philosophy written by Indian saints and philosophers had a great impact on Hegde-Desai.

Along with the above books of Indian authors, Hegde-Desai also read the 'Das Capital', as well as the works of Shakespeare, Byron, Keats, Scott, Thackeray, Shaw and others. He avidly read the biographies of revolutionaries of India and other countries who fought for the liberation of their motherland.

His association with Mahatma Gandhi, with Gangadharrao Deshpande, an active Congress leader from Maharashtra, and with Nana Patil, a prominent Maharashtrian leader of the underground movement of national liberation in 1942, infused in him strong patriotic sentiments.

He developed a passion for writing in his student days and became a master of the Portuguese language. He used journalism as the strongest medium for making the Goans conscious of their political, economic and social enslavement. He wrote pungent articles in various newspapers like the *Opinion Hindu* (Hindu Opinion), the *O Heraldo* (The Herald), the *Prabhat* (Morning)the *Prakash* (Light) and the *Swayamsevak* (Volunteer). He took up the grievances of the oppressed and downtrodden Goans. He exposed the atrocities of the Portuguese administration against the Goan people and demanded justice for them. The Portuguese censorship had imposed severe restrictions on such inflammatory writings. Dr. Hegde-Desai courageously defied them, faced trials and paid fines. He boldly courted imprisonment in more than thirty cases filed by the Portuguese Government against him for his seditious articles during the period from 1912 to 1949.

He was the first Goan to spread the ideas of Lokamanya Tilak and Gandhiji on nationalism, political freedom, etc., among the Goans. During the days of the Non-Cooperation Movement in 1921 it was Hegde-Desai who toured the whole length and breadth of Goa, awakening the Goan masses. In 1921, the Hindu students of 'Liceu' (Portuguese Higher Secondary School), Panaji, Goa, decided to wear Gandhi caps while attending their classes. As they did so, the staff became agitated and aghast, and punished all the students. Dr. Hegde-Desai defended, through his weekly *Bharat,* the attitude taken up by the students and the principle of individual liberty. He vehemently criticised the injustice meted out to the students by the 'Liceu' staff. He was dragged to the court by one professor but ultimately the case was withdrawn.

The Portuguese Government had levied an additional stamp called the 'Taxa de Guerra' (War Tax), to be attached to letters during the

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period of the First World War. The war ended but the stamps continued. Hegde Desai carried on a campaign through the *Bharat* for the abolition of the tax, and the Portuguese Government had to concede.

The Portuguese Government organised the Festival of Vasco de Gama, the vanguard of Portuguese Imperialism in India, to perpetuate his memory among the Goan. Hegde-Desai wrote against this ceremony and advised the people to completely boycott he function. A strong campaign soon started against the Festival. The imperialists dragged Hedge-Desai to the Court but the judge, being his ex-student, praised him for his love for Goa. Notwithstanding the judge's personal sympathy towards his ex-professor, he had to pass a judgement condemning and a fine of Re.1 the accused to 30 days' imprisonment and 6 annas per day.

He bitterly attacked the Portuguese Government's discrimination in levying fheavy taxes on Hindu temples and Hindu institutions, and not extracting any revenue from the lands and properties of the Christian Churches. He also criticised the Government's partiality for the Portuguese administrative personnel in Goa, providing them with all amenities, while treating the Goan personnel as insignificant creatures not worthy of even the bare necessaries.

Like the '*Taxa de Guerra*' (War Tax), he raised his voice against the '*Taxa Militar*' (Military Tax)levied by the Portuguese Government from Goan males between the age limits of 18 and 40. He was tried and sentenced to a term of imprisonment.

He championed the case of a hundred labourers, who were taken from Goa to the European tea-plantations in Assam on bright promises, but were soon disillusioned to find that they were treated as indentured labourers and had to live the life of agricultural slaves. A daring Goan worker secretly managed to escape and came back to his village in Goa. He met Hegde-Desai and told him about the horrors of the plantations. Hegde-Desai immediately wrote articles in his own as well as in other papers, criticising and exposing the tactics of the European Planters. He demanded that as the Portuguese Government considered Goans as Portuguese citizens it was its bounden duty to rescue the Goan labourers. His agitation was strongly supported by Indian newspapers, particularly by the *Forward* from Calcutta, and the case was referred to in the Indian Legislature in Delhi. The well-supported campaign forced the British and Portuguese Governments to act and the plantation labourers, Goan and of other origins, were released from the plantations.

Hegde-Desai also fought against the injustice imposed on the Goan peasantry. On one occasion, in village Kavare, the unscrupulous landlords has swallowed the lands belonging to some poor agriculturists, converting them to agricultural labourers. Hegde-Desai took up their cause and demanded from the Portuguese Government justice for the agriculturists. The landlords were influential persons and used all measures to harass Hegde-Desai, but his indomitable courage and consistent efforts obliged the landlords to yield.

Hegde-Deasi organised Marathi schools in villages and helped others in this direction. He himself served in these Marathi schools as well as in Portuguese high schools, making the students conscious of nationalism and courageous to work for the liberation of Goa. Many of his students later on became well-known freedom-fighters of Goa.

As a result of constant over-exertion Hegde-Desai's health broke down and in 1949 the great patriot passed away.

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Hemachandra Suri, Acharya (1089 — 1172)

Acharya Hemachandra Suri, born at Dhundhuka near Ahemadabad in 1089, was an eminent Jain saint and scholar. He focused attention on the agreement between Hinduism and Jainism.

Acharya Hemachandra Suri brought two of the country's religions closer. He focused attention on points of agreement between Hinduism and Jainism. He gave Hindu thought and mythology, including the *Ramayana* and the *Mahabharata,* Jain garb and popularised these through his works. His *Trisasti Salaka Purusha charitra* (The Lives of 63 Great Men) is a masterpiece. It narrats the life stories of great saints and personages belonging to mythology and epic poetry and also contains a wealth of fairy tales and stories.

One of its parts viz. the Mahavir charitra is of great literary merit. It is rich in ideas, imagery, metaphors and similes. Two of his other works *Pramana Mimansa* (examination of the means of proof) and Yogasastra (a great didactic poem of the Jains) are also of great literary merit. Besides these, the Acharya also gave his co-religionists important text-books on temporal subjects e.g. grammar, lexicography, poetics, metrics.

Hemachandra often mentions the doctrine of Karma vis a-vis the stories of rebirth of great men and their destinies, resulting from their good and deeds. His work is mostly in simple and uaffected Sanskrit language which too received a great impetus at his hands. But it is wide in imagery. Here is a piece of his poetry:

Hail to the Jain hero's eyes
Whose pupils are rigid with pity.
And met with tears
Even for him who has committed sin.

One of Hemachandra's works is a rich source for philology and grammar. Instances of Apabhransa cited by him help in showing growth of Hindi from the language in which he wrote his poetry. An example:

A damsel rejoices that her lover
had fallen bravely in field.
Hers would have been a shame,
had he returned dishonoured.

For the influence, he wielded in shaping the course of religious harmony and integration, Hemachandra has been placed by K.M. panikkar besides Valmiki, vyas and sankara and recognised as "one of the makers of modern Indian mind."

Hemachandra is acclaimed as one of the tallest among Jainas both as a devotee and a writer. He was a prolific writer and his works embrace every field of literature in Prakrit and Sanskrit.

He began his literary career by Writing *Kumarapalacharita*, a poem of twenty-eight cantos in which he describes the history of the Anhilvad dynasty, especially of Kumarapala who was at the height of his fame. The first twenty cantos are in Sanskrit and the last eight are in Prakrit. In the Prakrit portion he aims at illustrating his aphorisms of Prakrit grammar. Thus he has, in this work, two purposes, one historical and the other grammatical for which the work is otherwise known as *Dvyashrayakavya.*

He wrote another book called Trishashtishalakapurushacharitra, a long poem in ten parvas. where he describes the lives of sixty-three Jaina saints. The last parvan of the kavya deals with the life of Mahavira and gives us some definite information regarding the life of that monk, who succeeded in converting Kumarapala of Gujarat to Jainism.

Its seventh parvan is known as Jaina Ramayana and its appendix section called 'parishuddhiparvan' is famous for its delineation of fairy tales and stories. As a whole the epic is long and its language is distinctly simple and not elaborate but still it fails to maintain

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the reader's interest in the story right up to the end.

He was an originator of a new school of grammar. His *Shabdanushasana* also called *Siddha-Hema* is a well-known Sanskrit grammar comprising more than four thousand sutras. The Prakrit grammar is in the eighth book. The book is endowed with a commentary called *Shabdanushasanabrihadavritti* by the author himself. His *Linganushasana* is a treatise on gender.

Hemachandra holds a significant position in the sphere of lexicography. He contributed a rich variety of lexicons among which are: (1) Deshinamamala in which about four thousand 'deshi' terms were preserved. Those deshi words however failed to gain currency against the terms in use. (2) *Abhidhanachintamani* deals with synonymus in six chapters and is supplemented by (3) Nighantushesha, a dictonary of botanical terms and (4) the *Anekarthansamgraha* deals with homonyms in six sections.

Hemachandra's *Kavyanushasana*, in eight chapters, with a commentary of his own called Alamkarachudamani is a valuable contribution to literary history. It discusses the poetical theories of his predecessors, like Bharata, Lollota, Dandin and others. His *Chhandonushasana* is a compilation of writings on Sanskrit metres.

In the field of political science he also authored a book entitled Laghu-arthaniti which is supposed to be an abbreviation of another larger work of the author written in Prakrit. It deals with (1) war, (2) punishment, (3) law and (4) peanance.

He enriched the literature of philosophy by contributing his *Yogashastra* and *Pramanamimamsa*. The former is a work dealing with Jaina doctrine written in simple shlokas with his own commentary. The latter is another important philosophical treatise.

Hemachandra also wrote *Anyayo gavyavachchhedika* which was commented upon by Mallisena in his commentary called Syadvadmanijari.

He illuminated the literature of devotion by his Jinendrastotra. The stream of his devotion of Vardhamana has flowed full to the brim in this devotional lyric.

Hemachandra, like an isolated star with multi-hued colours illuminated different spheres of Indian literature. Tarachanda honoured Hemaratan Suri by giving him a chair in his court. The main object of the composition of *Gora Badala Padmini Chaupai* is to inject patriotism in youth, devotion to their husbands in women, loyalty towards the monarch in the warriors and the kshatriyas, and love of pious life in common men.

It is a story full of the sentiments of heroism, which was the call of the time. The story is related to Ravala Ratanasena, the monarch of Chittodagadha and his beloved queen Padmini. It is diveded into two halves (Purvardha and uttarardha), in all having ten parts (khandas) with 620 verses in all. It is composed in metres like 'kavitta,' 'chaupai', 'doha', 'gaha' and 'shloka'.

From the ending colophon of the version the available portion seems to be the first half only of the whole poem which Hemaratan seemed to have composed or intended to compose. He has given the title of this first half as '*Badala Jayalakshmi nama varnanam*'. The poem is wonderful in simplicity of sentiments and in the natural effect of the language. The poet has narrated this well-known legend with sincere feelings and in a simple way.

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Hephzibah Jesudasan (1925 —)

Hephzibah Jesudasan, born in 1925, is an eminent novelist. In her novels, she has put the Tamils Christian life style.

Hephzibah Jesudasan teaches English in a women's college in Trivandrum. Hephzibah's first work, *The Song of the Cuckoo and Other Poems*, a translation of C. Subrahmanya Bharati, appeared in 1950. Skylights appeared in 1953. In 1961 she co-authored with her husband *A History of Tamil Literature.*

In 1964, she published her *Puttam Vidu* (the new house). This is the second novel in Tamil dealing with the life of Tamil Christians, the first beings Malaro? Manamo? (The flower? Or its fragrance?) published by the Tuticorin Literature Soceity in 1953. But Puttam Vidu is the first novel to focus on the Tamil Christians in Nagarcoil and the adjoining areas, eking out a living by toddy-tapping.

Hephzibah brought out Doctor Chellappa, a sequel to Puttam vidu, in 1967. She published anatai (orphan) in 1977. With these novels, she has put the Christian Tamils living in the Nanjil Nadu, the bilingual narrow strip of land at the Tamil Nadu-Kerala border, on the Tamil literary map in the genre of localized novels.

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Heras, Henry (1888 — 1955)

Henry Heras, born at Barcelona in 1888, was a leading historian. He was a founder of the Bombay Historical Society.

Henry Heras was born to Maria and Pontio Heras on 11 September, 1888 at Barcelona, Spain. The family was one of well-to-do proprietors, who had another son and two daughters besides, and came from a Catholic and Catalan background.

Heras studied at the Jesuit Sacred Heart College in Barcelona till November 1904, when he entered the novitiate of the Society of Jesus at Veruela. Besides his spiritual training he went through a course of Arts and Philosophy till 1912, when he began a four-year spell of teaching. Thereafter, he studied Theology and was ordained a priest on 20 July, 1920. During these early years he manifested already a notable bent for reading and writing, and produced his first book of a devotional and historical character, including one on the Manchu dynasty. After a brief stay in the U.S.A. and a year as Perfect of Studies in a Jesuit College at Saragossa, Spain, Fr. Heras came out to India in October 1922.

Fr. Heras was ardently desirous of investigating the treasures of Indian history and culture, and at the same time keenly aware of the need to train collaborators. His early work was on Mughal history and Jesuit sources. Parallelly, he got his research students interested in similar themes, composed for them a masterly little handbook on *The Writing of History,* and launched the Indian Historical Research Institute (1926 which was to produce a galaxy of historians and Indologists, and later to be given his own name (Heras Institute of Indian History and Culture). His first major work was the *Aravidu Dynasty of Vijayanagara,* Vol. I (1927), in which he put to good use hitherto neglected Jesuit and Portuguese sources.

Around 1935 Fr. Heras became interested in the discoveries at Mohenjodaro and Harappa, and soon all his attention was centred on the problem of deciphering the Indus Valley script, and this led to the production of numerous articles and of his magnum opus, *Studies in Proto-Indo-Mediterranean Culture* (1953). In a mighty volume of over 660 pages with 317 illustrations, Heras discusses and presents his

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solutions to three great problems the decipherment of the Mohenjodaro script, the relation between the Indus Valley civilization and the ancient civilizations of Sumer, Egypt and the Mediterranean, which he holds to be extensions of the former and the question of the racial origin of the Indus Valley people, which he holds to be proto-Dravidian.

Besides building up the Indian Historical Research Institute with its excellent library and museum, Fr. Heras was also a founder of the Bombay Historical Society, and an active member of the Indian Historical Records Commission, the Indian History Congress and the International Congress of Historical Science. He presented many papers at their sessions, which he attended regularly, often with his students.

His identification with India was total, and on the establishment of the Republic he became an Indian citizen. As a Catholic missionary he was far ahead of his times in his appreciation of indigenous cultures, and did much for the interpretation of Christian themes through Indian symbols and styles of art, encouraging and inspiring young artists and presenting their work in exhibitions in Bombay, Rome and Lisbon.

In January 1954, the formal Silver Jubilee celebrations of the Indian Historical Research Institute were held, when Dr. S. Radhakrishnan paid a warm tribute to Fr. Heras and his work. In spite of failing strength he then actively helped in the preparation of a Marian Exhibition in Bombay, to which he brought a distinctive Indo-Christian tone. Fatally stricken with cancer Fr. Heras died in Bombay on 14 December, 1955.

Physically very active in earlier days, Fr. Heras later led a sedentary life because of the nature of his research, failing health and poor eye-sight. He is remembered as a heavy built man of middle height, with a flowing beard, and searching eyes behind thick glasses. Clad in a immaculate Khaddar cassock and wearing simple chappals, he could walk miles when need be. His students recall with gratitude their guru as a man of great attraction and simplicity, a devout priest, a teacher who apart from his massive scholarship lived only for his students, closely following all their work, loving, guiding, rejoicing and grieving with them.

Fr. Heras was a painstaking researcher, with a deep fund of general knowledge, sound formation in the classical languages, keen interest in source material, and passion for objectivity. His greatest historical work on the Aravidu Dynasty, notable for its thoroughness and critical balance, has been compared with the classics of Tod and Grant Duff. His later historical writings suffered by the diversion of his attention to archaeology. As for his studies on the Indus Valley script, whose riddle has not yet been conclusively solved, it is clear that even if his decipherment is not accepted, the volume of information he has assembled and the parallels he has drawn in his *studies in Mediterranean Culture* and other articles, and invaluable to any student of the Indus civilization, for he combined "all the Western techniques of scholarship and an unusual capacity to understand and interpret Eastern philosophies."

His efforts for the indigenization of Christianity merited for his the title of "Father of Indian Christian Art." His greatest achievement was, however, the formation of dozens of young Indian historians and archaeologists, and the foundation of the Indian Historical Research Institute, on account of which he is considered as the Founder of the Bombay or the Wstern Indian School of History and Archaeology.

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Hidayatullah (1838 — 1929)

Hidayatullah, born in 1838, was an eminent Punjabi poet.

Hidayatullah was a poet. He was born in a Mughal family and was a tailor by profession. He was the student of the noted poet Hafiz Waliullah Sajjan Jat, who belonged to the school of poetry of 'Pyare saheb'. He added about three hundred lines in *Heer Waris Shah*, which have fitted in so well that it is difficult for the reader to point out the interpolations.

His literary work in Punjabi includes eleven 'Siharfis', one 'Baramaha', 'Kafi', 'Dohira' and 'Bait'. His verses are mystical and didactic in content. He has mostly used the popular metre 'bait' in his verses.

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Hidayatullah, Ghulam Hussain (1878 — 1948)

Ghulam Hussain Hidayatullah, born at Shikarpur in 1878, was a great politician, nationalist, freedom fighter and the first Premier of Sind.

Sir Ghulam Hussain Hidayatullah was born in a well-to-do family of Zamindars of Sind at Shikarpur in January 1878. He had his early education at the place of his birth in Shikarpur High School. He Matriculated from that School in 1897 at the age of seventeen. For his higher education, he first went to D. J. College, Karachi, and then to Bombay, from where he graduated in 1901 and took his L.L.B in 1903.

He began life as a lawyer but did not succeed in it. This was because politics attracted him and took a great deal of his time. In politics, however, he was an immediate success. Within a year of his entry in it, he became the Vice-President of Hyderabad (Sind) Municipality and subsequently the first non-official President of the Sind District Local Board.

In 1912, he entered the Bombay Legislative Council and remained its non-official member till 1920. As a member of the Council, he earned reputation for defending the rights of not only his own community but also of the depressed classes. He would also advocate equal franchise rights for the women.

In 1921, when the Montagu-Chelmsford Re form Act came into operation, he became Minister for Local Self-Government in the Bombay Government and retained his membership of that Government for the next seven years. In 1928, he was taken into the Executive Council of the Governor of Bombay and was nominated to it for three terms in succession. At the time of his retirement, he was the Vice-President of the Council. While in the Council, he had become a Khan Bahadur and then K.C.S.I.

On coming out of the Governor's Executive Council, he started agitating for the separation of Sind from the Bombay Presidency and in 1936 was made the President of the Sind Advisory Council. He was also a member of the Central Legislature in 1934-36. With Sind becoming a separate province in 1937, he started dominating its politics. He became the first Premier of Sind and continued to hold that position till partition with only occasional but short breaks.

In May 1946, he attended the Simla Conference and took a prominent part in the discussions preceding the arrival of the British Cabinet Mission. On the formation of Pakistan, he was made the Governor of Sind and died as

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such on 4 October 1948. Sir Ghulam Hussain Hidayatullah confined his political activities to Sind but earned all India reputation as an enthusiastic advocate of social reforms.

He attacked the caste system without bringing in the Islamic teachings on the Subject, supported the cause of the untouchables and pleaded for equal status to women in Law. He never missed an opportunity to plead for the introduction of compulsory primary education and made a great speech in 1918 on the Primary Education Bill when it was being discussed in the Bombay Legislative Council.

Sir Ghulam Hussain was a strict Muslim but not a fanatic. Most of his friends were Hindus and even when he became a member of the Muslim League, he was known for his non-communalism. At one stage he became a protagonist of joint electorate and opposed the formation of Pakistan and evolved his own scheme of federation.

Sir Ghulam Hussain was not rich but lived lavishly and was known for his hospitality in which he would outdo even the famous Sachchidanand Sinha. He had scores of friends including such celebrities as Gandhiji, Jinnah, Jawaharlal Nehru and Jayakar. He married once and was the father of only one son who was killed by the Hurs in the late thirties.

It is not easy to form an estimate of Ghulam Hussain in politics. He started as an independent and did not join any political party till 1936. He represented himself in the Legislature and, in a vague way, the Sind Zemindars. He built his political career by professing unstinted loyalty to the British Government and never missed an opportunity to win the favours of the British officials. His organising the Sind Muslim votes in the Bombay Legislature was prompted mainly by his anxiety to secure support for the bureaucratic Government rather than to promote the interests of his own community. His efforts for the separation of Sind from Bombay again were motivated by his desire to wield political power in the new Province. His joining the Muslim League in 1936 was also prompted by his immediate personal ambition rather than any genuine belief in League ideology. His relations with the League since then fully bear that out. He advocated joint electorate, opposed the Pakistan idea and even as late as May 1946 favoured a united and federated India. He had clear differences with Jinnah, but he would never take a step that might stand in the way of his personal advancement.

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Hidayatullah, Mohammad (1905 — ?)

Hidayatullah, born at Betul in 1905, was an eminent chief justice of India. His career as a legal luminary has been full of honours.

Scion of an upper middle class unorthodox family of Varanasi with literary tradition settled at Sehore in Bhopal State. Hidayatullah was born at Betul on 17 December, 1905. His father Khan Bahadur Hafiz Mohammad Wilayatullah, a civil servant in the Central Provinces took residence at Nagpur in 1928. Being the youngest in the family. Hidayatullah enjoyed the affection of his mother Mohammadi Begum more than his two elder brothers.

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Hidayatullah had a distinguished educational and professional career. He passed Matriculation examination from Raipur in 1922 and secured Phillips Scholarship for standing First in Chhatisgarh. For B.A. degree he studied at Morris College, Nagpur and received Malak Gold Medal for securing second position at the University examination in 1926.

Thereafter, quite like his elder brothers, he proceeded to England and joined Trinity College, Cambridge in 1927 for English Tripos. But before completing that course he diverted to Law, passed Bar-at-Law Examination from Lincoln's Inn in January 1930, Tripos Examination subsequently, and left Cambridge in June. In 1929, he was elected President of Indian Majlis at Cambridge. Reading standard novels was his pastime.

On return from England Hidayatullah practised Law at Nagpur High Court as an advocate on the criminal side and taught Jurisprudence and Mahomedan law at the University College of Law as Lecturer from 1934 to 1942. His talents as a professional lawyer, reputation as a lecturer and liberal views brought him into limelight and paved the way for his rapid rise.

In 1942, he was appointed Government Pleader and in 1943 Advocate-General. He enjoyed the blessings of two reputed saints-Tajuddin Baba and Meher Baba, never shirked hard work, anticipated opportunities, prepared for them with all sincerity and, never missed them.

For his exceptional services during the most critical period for British rule Hidayatullah was appointed Puisne Judge of Nagpur High Court and awarded O.B.E. in 1946. In 1948, the All India Boy Scouts Association honoured him with the War Service Badge and the International Council of Former Scouts and guides awarded him Silver-Elephant, its highest award. In the same year at the age of 43, he married Pushpa Shah, the eldest daughter of A.N. Shah, I.C.S. and has a son from her named Arshad. He paid a visit to Europe with family in 1954.

Hidayatullah was Chief Justice of Nagpur High Court from 1954 to 1956 and of Jabalpur High Court from 1956 to 1958, Puisne Judge in the Supreme Court from 1958 to 1968 and Chief Justice of India from 25 Februfary, 1968 to 16 December, 1970. From 20 July to 24 August, 1969 he functioned as the President of India *pro tempore* and as Visitor of the Benaras Hindu University.

After retirement, he started Chamber practice at Bombay, arbitrated several complicated legal disputes, engaged himself in literary pursuits during spare hours and visited several countries in diverse capacities. In 1979, he was elected Vice-President of India.

The career of Hidayatullah as a legal luminary has been full of honours. He had been Dean Faculty of Law, Nagpur University during 1950-54. and Member, Faculty of Law Saugar, Vikram and Aligarh Universities during 1954-58. In 1967, he was elected Bencher of Lincoln's Inn. In 1970, he was awarded LL.D. (Honoris Causa) by the University of Philippines and by Ravishankar University, in 1976 by the Rajasthan University and in 1980 by the Banaras Hindu University. Bhopal University and Kakatiya University honoured him with D. Litt. (Honoris Causa) in 1982.

He has been Chancellor of Jamia Millia Islamia since 1969 and of Delhi and Punjab Universities since 1979. He has addressed several convocations and centenary celebrations and delivered lectures at the universities of Illinois, Cornell. New York (Baffalo) and Harvard in U.S.A.and at the universities of Sydney and New South Wales in Australia. He has also delivered several Memorial Lectures and lecturers on diverse topics of law, politics and constitution in India and abroad and has participated in several International Seminars.

Hidayatullah was President of Indian of Law Institute, International Law Association (Indian Branch) and Indian Society of Interna-

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tional Law during 1968-70. Abroad he has been a member of the International Institute of Space Law, Paris since 1966 and a member of the Executive Council of World Assembly of Judges and of the Managing Committee of the British Institute of International and Comparative Law since 1882. He has been Advisor, Council for World Peace through law.

In 1979 the Government of Libya invited him for a month for advice on international problems. He has made valuable contributions to the international assemblages such as World Assembly of Judges at Geneva in 1968 and at Belgrade in 1971, Commonwealth Chief Justices Conference at Port of Spain in Trinidad in 1968 and at Canberra in 1970, and Asian Chief Justices Conferences at Canberra. During 1965-82, he represented India at several other International Conferences at Manila, Bangkok, Helsinki, Durhar, Venice, Melbourne, Sydney, Washington, London and Algiers. On the eve of the Non-aligned Summit he went on a mission to Egypt and Jordan and paid a visit to Switzerland.

As a distinguished jurist Hidayatullah was presented the 'Key to the City of Manila' and 'Medallion and Plaque of Merit Philconsa in Philippines in 1970. In 1971, Marshal Tito decorated him with the 'Yugoslav Flag with Sash' and in 1972 the International Mark Twain Society of U.S.A. invested him with the title of 'Knight of Mark Twain.

In appreciation of the association of Hidayatullah with the Scouts' organization and his humanitarian attitude the All India Boy scouts Association honoured him with the appellation of Chief Scout' and awarded him its Bronze Medal, the highest award for gallantry, in 1969 for saving the life of Justice Grover from murderous attack in the court room.

Subsequently, during his first visit to Australia after retirement the Rotary International Convention welcomed him as an honoured guest at Sydney. In 1982 he was made President of the Indian Red Cross Society.

Hidayatullah is the author and editor of several books. *A Judge's Miscellany* (First and Second series) published in 1972 and 1979 contain his speeches in India and abroad. His lectures in American Universities were published in U.S.A. in 1977 under the title '*USA and India*'. His other books viz. *Democracy in India and Judicial Process* published in 1966. *The South-West Africa Case* (1967), *Judicial Methods* (1969), *The Fifth and Sixth Schedules to the Constitution of India* (1979), *My Own Boswell* (1980) a book of memoirs, *Mulla's Mohamedan Law* (16th, 17th and 18th editions) edited by him Monograph on *Justice Syed Mahamood* and several other monographs and numerous articles reveal the intellectual side of his personality. He is the Editor-in-chief of a series of law books. Golf and bridge have been the recreations of Hidayatullah.

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Hifzurrahman, Maulana (1901 — 1962)

Maulana Hifzurrahman, born at Seohora in 1901, was an eminent freedom fighter, politician and parliamentarian.

Maulana Hifzurrahman was born on 10 January 1901, at Seohora, a town in the District of Bijnor (U.P.). He was educated according to the traditional Islamic system at the Darul-Ulum of Deoband, the well-known religious seminary in India.

Since its inception the Darul-Ulum had an anti-British bias which inspired the young Hifzurrahman, and following in the footsteps of Maulana Mahumudul Hasan he plunged himself into the national struggle for freedom, joining the Muslim religio-political organisation, the Jamiyat-i-Ulama-i-Hind, and the All India

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National Congress. Throughout his life he remained a staunch nationalist, and an implacable opponent of the separatist policy adopted by the Muslim League in its later phase.

He was always for an undivided independent India, and worked towards that goal in spite of the vilification and persecution to which he, like other nationalist Muslims, was subjected by the fanatics as well as the vested interests in his own community. Yet after independence when he wielded considerable influence in the ruling party he followed Gandhiji's behest to forgive and forget' and helped even his most bitter opponents in their moment of need.

He was elected to the Lok Sabha in 1952 and also in two subsequent general elections. In Parliament, he was listened to with attention and respect as an eloquent advocate of the legitimate interests of his community and at the same time a staunch upholder of national policies and the larger interest of his country.

Although the Maulana was a product of the old religious system of education, he fully recognized the importance of modern education and exhorted Muslim young men to study modern sciences and to equip themselves with the modern technique of research. He gave not only his son but also his daughter modern western education.

The Maulana, dispite his preoccupation with political affairs, kept up his scholarly pursuits and contributed to the leading Urdu journals, writing mostly on subjects related to Islam. He was the author of a number of books, of which the most important are '*Islam ka iqtisadi nizam'* (The Economic System of Islam) and '*Qisas al-Qur'an,*' a four-volume critical and analytical study of the stories mentioned in the Qur'an.

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Hijam, Anganghal Singh (1892 — 1943)

Anganghal Singh Hijam, born in Imphal in 1892, was an eminent Manipuri poet, novelist and dramatist.

Anganghal Singh Hijam was a poet and dramatist. Born in a Hindu family, he studied upto the sixth standard only, and worked as petition-writer at the then Cheirap Court at Imphal. In early days of youth he composed several lyrics and songs and some of these were published in the *Lalit manjari patrika* in 1933.

In 1938, his *Singel Indu* (Sweet Indu), an epic poem in Manipuri, appeared; *Nimai sanyas*, a play, was written in 1927 and another play*Thambal Chongbi* in 1928. *Ibemma*, a social play, was written in 1938 and staged several times. *Yaithing Konu* and *Jahera* are two of his novels and Thambal (Lotus), an allegorical essay, was written in the thirties. His best work, *Khamba Thoibi sheireng*, in 39,000 lines on the story of 'Khamba and Thoibi' was started in 1939 and the composition was completed in 1940.

His poetry is marked by a yearning for the lost glory of Manipur and the splendour that was Manipuri. His novels are socially alive and certain problems are brought into focus. He was associated with several literary and cultural organisations of Manipur and was an important member of the Manipuri Sahitya Parishad, Imphal, in its initial stages and took active part in founding many theatre houses in Imphal. He was awarded the 'Kaviratna' title posthumously by the Manipuri Sahitya Parishad in 1948 in recognition of his literary merits.

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Hijam, Guno Singh (1927 —)

Guno Singh Hijam, born in Gauhati in 1927, is an eminent Assamese novelist, poet and short story writer.

Guno Singh Hijam is a novelist and short story writer. Born in a Hindu family, he passed the B.A. examination from Gauhati University and the Legal Practitioner's examination of the Calcutta High Court. He joined the Judicial Department of Manipur State and at present is the Administrative Officer of the District and Sessions Judge's Court.

His first novel *Laman* (Debt) was published in 1958 which was successively followed by *Khudol* (Gift) in 1964, *Aroiha paodam* (The last message) in 1965, *Eikhoi tada* (My elder brother) in 1966 and *Bir Tikendrajit road* in 1981. *Phijang marumda* (Behind the screen), his first short story collection, was published in 1969, followed by *Langjin manghkraba kishi* in 1981. *Changkhonba sahitya* (Beautiful literature) is a collection of literary essays published in 1967. He also writes plays; *Hiyang athouba* (The monster), a play based on a folk tale, and *Hare Krishna-Hare Krishna* all in manuscripts have been staged by different theatre groups.

He was also co-founder of the Imarol (Mother tongue), a literary journal of the fifties now defunct, editor of the *Ritu*, a quarterly Manipuri journal of the Cultural Forum, Manipur, member of the editorial board of *Sahitya*, a publication of the Manipuri *Sahitya* Parishad, Impal. He was president of the Cultural Forum, Manipur, and one of its life members, general secretary of Manipuri Sahitya Parishad and Executive Council, member of the Manipur State Kala Academy and a member of the Advisory Board in Manipuri, Sahitya Akademi, New Delhi. He was also awarded the 'Jamini Sunder Memorial Gold Medal' in 1965 for his novel *Khudol*.

His novels have a local setting with a heavy historical colouring, though his handling of the material is sometimes amateurish. *Bir Tikendrajit road* is a new kind of novel on the line of the stream of consciousness. His short stories are marked by depiction of the seamy side of the individual character's private and public life.

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Hilal, Saiyid (d. 1457 A.D.)

Saiyid Hilal, died in North Kashmir in 1457, was a great sufi scholar of the Naqshbandi order.

In Kashmir, Sufism was introduced by Saiyid Hilal, who arrived there in the reign of Sultan Sikander (1389—1413). The country of Saiyid Hilal's origin is not known; he is said to have been a direct disciple of Khwaja Bahau'd-Din Muhammad Naqshband. He lived a quiet life and died on 14th Rabi'u'l-Auwal, 861/9th February, 1457, at the village of Asham, north of Kashmir, where he had settled down.

Saiyid Hilal left only one disciple, named Mir Saiyid Amin, popularly known in Kashmir as "Wusi-Sahib", the name derived from his *name de Plume* "Waisi". He hailed from the celebrated Baihaqi family, and was the second son of Saiyid Husain Baihaqi or Mantiqi. Saiyid Amin had received his early education from Haji Ibrahim Adham. When Saiyid Hilal arrived

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in Kashmir, Saiyid Amin became his disciple and received initiation into the Naqshbandi order.

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Hingamire, Buddanna (1933 —)

Buddanna Hingamire, born in Dharwad district in 1933, is a famous poet, critic and translator of Kannada literature.

Buddanna Hingamire is a Reader in Kannada at the Institute of Kannada Studies of the Karnataka University, Dharwad. He is also a poet, critic and translator. Apart from his doctorate in Kannada, Hingamire has acquired a master's degree in Rusian. His doctoral thesis is a *Comparative Study of Elegiac Poems in Kannada, English and Sanskrit.* His *Hosa kavya hosa dikku* is a critique of modern developments in Kannada and includes anlytical studies of poets like Gokak, Adiga, Narasimha Swami and Ramachandra Sharma.

His unique contribution lies in the field of his translation from the Russian. His Kannada renderings of forty-one poems of Pushkin from original Russian won the Soviet Land Award. Apart from representative poems of fourteen Russian poets, he has made available to the Kannada reader anthologies of Ukranian and Bylorussian poems.

Among several works he has edited should be mentioned the *Felicitation Volume* in honour of D.R. Bendre. His works in the sphere of translation from Russian has over-shadowed his own original poetic output which figures in four collections. Hingamire was honoured by the State Sahitya Academy in 1976 for his critical work on modern Kannada poetry. Besides a Pushkin play translated from Russian, he has to his credit three plays of his own. His thesis on elegy displays keen insight and an original approach to the study of that form in Kannada.

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Hingorani, Amarlal (1907 — 1956)

Amarlal Hingorani, born in 1907, was a lawyer by profession. He distinguished himself as a Sindhi short story writer and journalist.

Amarlal Hingorani, a lawyer by profession. He obtained his B.A. degree with honours in English literature.

In 1930, appeared his masterpiece 'Ado Abdur Rahman' (Brother Abdur Rahman) in his own magazine *Phulwari.* It reappeared in 1947 in *Saqi.* It has been acclaimed as one of the world's best short stories. In recognition, it was published by the UNESCO in 1954 and the Sahitya Akademi also included it in its volume of *Contemporary Indian Short Stories* in 1959.

Prior to the partition, one of his beautiful stories 'Ranjhua sandi ramza' relating to an old man of free thought, had appeared in Sindh's literary magazine *Mehran* (1946). He did not survive for long after the partition. Some of his other stories are 'Ram ain Rahim'. 'Likhiyo keena tario' (Inexorable fate).

Hingorani's style is racy and simple and like that of his master Lalchand Amardinomal it is also beautifully ornamented with Shah's expressions.

His 'Ado Abdur Rahman' is incorporated repeatedly in Sindhi prose slections, especially those pertaining to college textbooks. It has eclipsed all his other stories and almost outshone all modern short stories in Sindhi.

Being a lawyer by profession, Hingorani

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had a chance to read people at close quarters. He picked up these people for his characters in the short stories. The author is considered to be a pioneer of modern short story writing in the Sindhi language. Most of his stories are based on realism. He arrived at the Sindhi literary scene in thirties and his last story entitled 'Budhia ji baajha' (Blessings of an old woman) is said to have been written by him in 1954.

The collection of his 12 short stories entitled *Ado Abdur Rahman* was brought out by Sindhi Times Publications, Bombay in January, 1981.

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Encyclopaedia of the Indian Literature, Vol. II.

Hiranandani, Popti Ramchand (1924 —)

Popti Ramchand Hiranandani, born in Sindh in 1924, is an eminent Sindhi novelist and short story writer.

Popti Ramchand Hiranandani was born in an educated Sindhi Amil family. She graduated from Benaras Hindu University and took up teaching as a career. She has recently retired as the Head of the Sindhi Department, K.C. College, Bombay. An author of 27 books on myriad subjects, she started writing at an early age of 16.

Her early writings concern her personal experiences. Her commitment to life is total, which is direct and not through the intermediary of or subservient to any beliefs, dogmas or ideologies. Her first novel *Manju* (1950) is a landmark in her literary career. Her collection of short stories *Rangin zamane joon ghamghin kahaniyoon* (Sad tales of colourful era, 1953) established her as a writer of humanistic approach. Her four other collections of short stories *Pukar* (A cry, 1953), *Kali gulab ji, sagar sharab jo* (A rose bud and a cup of wine, 1967), *Moon tokhe piyar kayo* (I loved you, 1975), *Khizan jo daur puro thio* (Autumn is over, 1976) are a high watermark of her creative activity.

Some of the stories in these collections have been translated into English, Gujarati, Marathi and Hindi. Her second and third novels are *Hasratun ji turbat* (a grave of desires, 1961) and *Sailab zindagia jo* (The flood of life, 1981). Besides four novels and five collections of short stories, she has six collections of essays: *Hik Pushp*, pandhrahan pankhriyun (a flower with fifteen petals, 1962), *Bharat ji istri* (A survey of the status of Indian woman from the vedic period 1963), *Maan chha ahiyan* (Simplified Vedanta, 1965), *Churan, chunkan chit mein*, (1971). Two books on philosophy, collection of poetic-prose, history of literature and a composite autobiograpy, *Munhinji hayatia ja sona ropa warqa* (The golden and silver leaves of my life, 1981) go to her credit. Her autobiographical, work was picked up for the Sahitya akademi award for the year 1982.

She was honoured as an eminent Sindhi writer at the All India marathi Literary Conference in 1974 and at the all India Women Writers Conference in 1975. Besides, many critical appreciations of her literary pursuits have appeared in Dharamyug, *Eve's Weekly, P.E.N. Journals*, etc. which have depicted her as a very bold woman writer whose writings are a revolt against the traditions in general and traditional hypocrisies in particular.

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Munhinji Hayatia ja Sona ropa Warqa (The golden and silver leaves of my life), 1981.
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Hiranand Shoukiram Advani (Sadhu) (1863 — 1893)

Sadhu Hiranand, born at Hydrabad in 1863, was a pioneer of social regeneration in modern Sind.

One of the greatest sons of modern Sindh and a pioneer in social regeneration, Hiranand Shoukiram Advani, popularly known as *Sadhu Hiranand*, was born on 23 March 1863, at Hyderabad, Sind, in an old and aristocratic family. His father, Diwan Shoukiram Nandiram Advani, was the head of the local Panchayat and belonged to one of the renowned Amil families in Sind. The Amils had traditionally held high executive posts under the Government, even under the Muslim rulers of Sind, and continued to hold high posts even after the establishment of British rule.

Like his father, his grandfather Diwan Nandiram also was the *Mukhi* or head of the local Panchayat. Hiranand had three brothers and two sisters. Among his brothers, the one who influenced his life most was Navalrai who was fifteen years older and an ardent member of the Brahmo Samaj, specially a follower of Keshab Chandra Sen. Following the traditions of the time, Hiranand was married at the age of twelve.

Hiranand completed his primary and secondary education in his home town of Hyderabad in 1878. He was then only fifteen years old and could not therefore appear at the Matriculation examination of the Bombay University where the minimum age required was sixteen. It was in a way a blessing in disguise.

His elder brother and virtual guardian Sadhu Navalrai, who himself had spent many years in Calcutta and had come under the inspiring influence of the Brahmo Samaj leaders, decided to send Hiranand to Calcutta for further education. Then Hiranand went to Calcutta at the age of fifteen and spent five fruitful years in that city. In Calcutta, he lived as an inmate of the Bharat Ashrama attached to the Nababidhan Brahmo Samaj of Keshab Chandra Sen. After passing his Matriculation examination he joined the Presidency College and graduated in 1883.

His original inclination was to go in for medical education, as he felt that he could serve humanity better that way. But he was persuaded by his brother Navalrai and friends like Dayaram Gidumal to abandon that idea and to go in for the Arts Course to fit him for the career which they had in view for him.

Hiranand spent the formative years of his life in Calcutta and came to imbibe the new mission of social reform and social service being propagated by Keshab Chandra Sen and his Brahmo Samaj. He met numerous young friends in Calcutta, some of whom worked with him later in Sind. He also came in contact with all the great personalities of the time including Shri Ramakrishna Paramhansa who influenced him deeply. He was also a voracious reader, and apart from Indian religious works, the epics and Sindhi poetry, he was fond of Milton, Keats, Shelley, Emerson, Darwin, Herbert Spencer, John Stewart Mill, Carlyle, George Elliot and Walter Scott.

His interests covered a wide range--philosophy, psychology, ethics, religion, education, history, politics, economics, mathematics, chemistry, astronomy, hygiene, etc. The training thus equipped him fully for the role he was destined to play on his return to Sind, as an editor author, educationist and social and religious reformer.

Hiranand returned to Sind in 1884 and took up the editorship of two weekly papers at Karachi, the *Sind Times* (English) and the *Sind Sudhar* (Sindhi), organs of the Sind Sabha, the first active and popular socio-political organisation in modern Sind, including among its leading members people from all the commu-

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nities in Sind. The life and soul of the Sabha was Dewan Dayaram Jethmal, after whom the D.J. Sind College at Karachi was named. Hiranand accepted the editorship on a paltry sum of Rs. 175/- per month. He did not care for money and took up the work as a mission.

He was a most conscientious editor and worked hard not only to propagate the cause of educational and social reforms but also to champion the political rights of Indians against the British bureaucracy. As the burden proved too heavy, he found two suitable assistants, one for the *Sind Times* and another for the Sind Sudhar. For the first he got one of his old friends in Calcutta, Nagendranath Gupta, whom he paid Rs. 100/ from his own meagre salary.

Hiranand did not confine himself to journalistic work alone, but took in hand numerous other activities which were more dear to his heart. He joined the Karachi Brahmo Samaj and extended its scope from religious discussion to active social service. He was particularly interested in the spread of education which he considered as the first essential for any improvement of society.

He was one of those who were responsible for the establishment of the D.J. Sind College in Karachi in 1887. He also started the Literary Society at Karachi which became the leading intellectual centre in Sind. Soon the example spread to other towns in Sind like Sukkur, Shikarpur, Larkana and Hyderabad, where similar social reform associations, intellectual centres, schools, etc. came to be established.

Hiranand's mind was moving more and more to render more direct service to the suffering humanity. He started a Leper Asylum at Karachi and an Orphanage at Sukkur. He also engaged himself in offering medical relief and worked as an Honorary Assistant to a medical practitioner, Jaffer Kuli Mirza. To remove some of the worst social evils, he would often visit, along with his friends, opium dens and houses of women of ill-repute and tried to rescue as many of the unfortunate addicts and fallen women as he could.

These social activities taking much of his time, he resigned his editorship of the two weeklies at Karachi in June 1887 and settled down at Hyderabad, where he privately studied medical books to be of greater service to the suffering people. He started a number of medical relief centres and acted as Secretary of the Lady Dufferin Fund for medical aid to women. At Hyderabad, he also started a Social Reform Association for active work in the removal of glaring social evils. He started a monthly magazine in Sindhi, the *Saraswati,* and another in Gurmukhi script, the *Sudhar Patrika,* as organs of the Association and cheerfully accepted editorship of both.

His zeal for a new type of education led to the establishment of a secondary school, the Union Academy, at Hyderabad in 1889, of which he became the first Principal. He undertook travels to Bombay, Poona, Calcutta and other places to see for himself how similar national institutions were planned and run. It led to the establishment of a Female Training College at Hyderabad and of schools for widows where they were taught crafts to make them self-dependent. In Bombay, he came in close contact with Ranade, Telang and Behramji Malabari. His constructive work in different fields at Hyderabad won universal appreciation, and soon similar attempts were made at many other centres in Sind.

In December 1892, Hiranand proceeded on a long tour of north India. He particularly liked a girls' school at Bankipur in Bihar, and was keen on getting his two young daughters admitted there. But he fell ill on the way and passed away at Bankipur on 14 July 1893, at the young age of thirty.

Of all those who had worked for the uplift and improvement of society in Sind in the later part of the 19th century, Hiranand was undoubtedly one of the greatest. He was deeply religious, but to him the essence of religion was

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social service. He prized education very high and considered it as the first preliminary to any real improvement of society. He was also interested in politics and attended the Indian National Congress Session. But his main emphasis was on education and social reform. He had no regional, communal or sectarian feelings and had friends and admirers among all the communities.

Sadhu Hiranand was tall, handsome and well-built. His gentle manners and affable temperament endeared him to all. He was very simple in his dress and mode of living. The best tribute given to him was by his literary associate, Mirza Kalich Beg, that Hiranand was "more an angel than a human being."

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Hiray, Bhausaheb Sakharam (1905 — 1961)

Bhausaheb Sakharam Hiray, born at Nasik in 1905, was an eminent freedom fighter, social activists and politician.

Bhausaheb Sakharam Hiray was born on 1st March 1905, at Nimgaon, District Nasik (Maharashtra), in a family of poor peasants of the Maratha caste. His father's name was Sakharam Krishna Patil (Hiray) and mother's Zelabai. He studied at the village school up to the age of nine, and then had to work as a farm labourer for three years. In 1917, his aunt took him to Dabhadi and he studied there in the local school. He passed his Matriculation examination in 1920. He could pursue further studies only with the help of Sayajirao Gaekwad of Baroda. He took his B.A. degree from Baroda in 1930 and LL.B. from Bombay in 1932. He began to practise as a lawyer from 1933 in Malegaon (Nasik district).

During his early school days in Dabhadi, he was married to Renubai, the daughter of the headman of that village. Renubai also received her schooling in the local village school.

During his formative years, Hiray was influenced by the ideology of the Satya Shodhak Samaj, founded by Jyotiba Phule in 1873. Throughout his life, Hiray strove to establish a network of educational institutions in the Nasik district. The district has a sizable population of tribals, and Hiray tried to extend educational facilities for these people.

Hiray began his public life as an elected member of the Taluka and District Local Boards. From 1934 to 1947, he acquired wide experience and insight into the problems of rural life and was elected President of the District Board in 1947. He Had become an active worker of the Congress since, 1936, and was elected to the Bombay Legislative Council in 1937. In 1952, he became the Revenue Minister in the Bombay Government.

In 1948, the Maharashtra Pradesh Congress Committee suffered a crisis. Jedhe and More, two of its stalwarts, resigned from the Congress and formed the Workers' and Peasants' Party. Hiray became then the leader of the Maharashtra Congress and soon had to face the agitation for the formation of the Maharashtra State. During the period from the formation of the bilingual State in 1956 to the formation of

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the separate Maharashtra State in 1960, Hiray had to play an unenviable role. He had his sympathies with the united opposition which demanded the formation of the State of Maharashtra, and also has his firm loyalties to the Congress High Command. He had to face considerable public criticism and organisat-ional pressure. But even during this period of stress, the title of 'Karmvir' was conferred upon him (in 1959) for his services in the field of education and social welfare.

The State of Maharashtra was created on 1 May 1960. Hiray was not, however, destined to participate for long in further developments, and on 6 November 1961 he died to a heart-attack.

Hiray's rise to eminence in the public and political life of Maharashtra illustrates how the son of a poor peasant family could advance through natural talent and hard work. He will be remembered for the network of educational institutions which continue to work in the rural areas, and specially for the tribal people, of Nasik district.

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Hiremallur Iswaran (1922 —)

Hiremallur Iswaran, born in Dharward district in 1922, is a distinguished academician, a social anthropologist of international repute and a writer in Kannada literature.

Hiremallur Iswaran, a distinguished academician, a social anthropologist of international repute and a writer in Kannada was born at Hiremallur in Dharward district (Karnataka). He was educated at Lingaraj College, Belgaum, and took his master's degree in Kannada and a doctorate of the Karnataka University for his thesis on the works of the medieval Kannada poet Harihara.

After seven years as a lecturer in Kannada at Belgaum and Sholapur, he shifted his interest to the study of Social Anthropology at the Oxford university from where he obtained his B. Litt. later also took D. Litt. from the Leiden University. After a brief stint as Professor of Social Anthropology at the Karnataka University, he migrated to Canada in 1964 and is at present a Professor in the York University.

Though Iswaran is a sociologist by profession, he continues to be what he was at the start, a writer of short stories and essays. He commands a style of prose writing which is simple and strong and capable of communicating feelings and emotions deeply experienced. He is forthright in his thoughts and opinions and this quality is reflected in his writing which is singularly untouched by halflights and hesitations. *Visanimisagalu, Halahala, Rajarani dekho, Shiva butti* and the partly autobiographical *Valase hoda Kannadiga* (the story of a Kannada migrant) are some of his published works.

His thesis on Harihara has remained an authoritative contribution. The bulk of his writing in English is not inconsiderable. He has conducted research about Manusmriti and family life in the western world with special reference to Holland. Apart from eight books he has written in English, he has edited more than fifty. His book *Lingayata dharma, samskriti mattu samaja* (Ligayat faith, culture and society), published in English both in India and abroad, is the first study of its kind from the viewpoint of a sociologist. For well over two decades now he has been the editor of three sociological quarterlies that enjoy an international reputation.

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Hiremath, R.C. (1920 —)

R.C. Hiremath, born at Kurudgi in Dharwad district in 1920, is an eminent academician and reputed writer of Kannada literature.

R.C. Hiremath was born at Kurudgi in Dharwad district (Karnataka) of very poor parents, but he rose to be a professor of Kannada at the Karnataka University, then became its Vice-Chancellor and finally a National Professor. He was a keen student of Kannada literature throughout and later he also took up Linguistics.

Hiremath built up the Kannada department of the Karnataka University and has been responsible for editing and publishing more than fifty important works mostly pertaining to Virashaiva faith and its teachings. Hiremath is an authority on the medieval poet Raghavanka; he has done extensive research about his favourite poet.

Apart from his critical writings about him his original works include two books of verse, *Maunaspadana* and *Samara-dundubhi*, collection of critical essays titled, *Sahitya samasrishti*, and innumerable articles on literary topics contributed to learned periodicals.

A devoted teacher of his subject and an exacting steward of research, he has guided more than forty students for their doctorate. He visited the united States twice, once with a senior fellowship of the Rockfeller Foundation (1958) and again as a visiting Professor of Linguistics (1965). Presidentship of the All-India Dravadian Languages Conference at Waltair (1976) and directorship of the International Institute of Dravidian languages at Trivandrum are among the distinctions that have come his way. The quite, unassuming scholar was honoured by the State Sahitya Academy for his services to Kannada language and literature in 1970.

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Hiriyanna, M. (1871 — 1950)

M. Hiriyanna, born in Mysore in 1871, was a noted Sanskrit scholar, critic, and exponent of Indian philosophy and aesthetics.

M. Hiriyanna, noted Sanskrit scholar, critic, and exponent of Indian philosophy and aesthetics, he had his education at Mysore and Madras. Mysore Hiriyanna was born on 7 May, 1871 in Mysore in an orthodox Smarath Brahaman family. He was the second of three sons of Nanjundaiya. He married at an early age, but lost his wife in the middle of his adulthood. He did not marry again. The couple had only one daughter.

According to the traditions of the family he had his early education in Sanskrit in Sadvidyapathashala in Mysore. Here, he came under the influence of his guru Periaswamy Tirumalachariar and this inspired him to develop love towards Sanskrit. Side by side he also studied English. After completing studies at School, he proceeded to Mysore and took his B.A. And M.A. degrees from the Madras Christian College.

In 1891, he was appointed Librarian of the then Oriental Library, Mysore. A year later he became Head Clerk in the office of the Education Secretary, Bangalore and worked in that capacity for three years. He desired to become a teacher, but training was necessary to become a teacher. Those who watched his work were impressed by his honesty and efficiency and they recommended to the Government for

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granting him scholarship. The Government accepted the recommendation and sent him in 1895 for a year to the Teachers' College. Saidapet, Madras. After taking his L. T., he qualified himself for teaching in Government schools. From 1896 to 1907, he worked as Assistant Master in Government Normal School (High School), Mysore and from 1907, to 1912 as its Headmaster. This school was later converted into Training College. In 1912, he was appointed Lecture in Sanskrit in the Maharaja's College, Mysore. Two years later, he was promoted as Assistant Professo. In 191, he became officiating Professor and. in 1918, he became Professor and Head of the Department of Sanskrit. He retired from service in 1927 at the of 56 years. He was primarily Professor of Sanskrit Language and Literature, but also taught Indian Philosophy to Students of Philosophy. His contemporary in the Philosophy department was S. Radhakrishnan.

During his service in the Normal School, he not only taught technical subjects like Science, Mathematics, Psychology and Education in Kannada, but also wrote a book '*Kannada Bodhana Krama'* on the method of teaching Kannada. He showed that provincial languages could be adopted as medium of instruction even for science.

After retirement, he continued to be active till the very end, engaging himself arduously in the tasks of scholarship and literary criticism. He turned his attention on writings that have brought him renown all over the world as one of the greatest exponents of Indian philosophy and brought out meritorious editions of Sanskrit classics including Advaita works like *Naishkarmya siddhi, Ishta siddhi and Vedanta sara*; and numerous were his learned contributions which have been posthumously collected and published. He translated into English with an introduction *Isavasyopanishad, Kenopanishad, Kathokopanishad and Brihadaranyakopanishad* with the commentary of Shankaracharya. He edited Sureśvaracharya's *Naiskarmya-Siddhi* (1925), Sadanandayati's *Vedanta-Sara* (1229) and Vimuktatman's *Istasiddhi* (1933). His *Outlines of Indian Philosophy* (1932) and *Essentials of Indian Philosophy* (1949) are works of great merit. Here, we have his masterly interpretations on Indian philosophy. He completed before his death another work--*The Indian Philosophy of Values* but it is not published. The Kavyalaya, Mysore, has published his essays and reviews of books after Hiriyanna's death.

Well-proportioned, clearly written and uniformly illuminating, it presents Indian philosophy as the history of the ways in which the orthodox (vedic and upanishadic) and heterodox (Non-vedic) traditions have acted and reacted upon each other, giving rise to different schools of thought and finding their glorious consummation in Vedanta.

He interprets the *Gita* as advocating the golden mean between action and contemplation, 'pravritti' and 'nivritti': not renunciation of action, but renunciation in action. Jainism is described as a theological mean between Brahmanism and Buddhism. With his wide-ranging knowledge of Indian and western thought, Hiriyanna draws comparisions where valid and helpful, thus giving Indian philosophy its rightful place in the map of world philosophy.

In the posthumously collected volume, Art Experience (Mysore, 1954) Hiriyanna attempts a succinct and lucid accounts of Indian aesthetics. Art experience could be a foretaste of 'moksha' rasanubhava' of 'Brahmanubhava'. Art may indeed be viewed as the layman's yoga, and the true 'rasika' is rather akin to the 'jivanmukta'. Hiriyanna was cast in the heroic mould of the traditional Acharya, and he carried his vast learning with commedable humility.

He was President of the Indian Philosophy section of the All-India Oriental Conference held at Mysore in 1935. He was General President of the Indian Philosophical Congress

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held at Hyderabad in 1939. He was elected General President of the All-India Oriental Congress scheduled to be held at Lucknow (1951) but declined the honour because of illness. He delivered the Miller Memorial Lectures at the University of Madras. The Madras Sanskrit Academy conferred on him the title *Sanskrita-Seva Dhurina* in Absentia.

True to the spirit of Indian philosophy Hiriyanna led a life of simple living and high thinking. He was the very incarnation of humility. He wore a simple dress which consisted of long coat, a dhoti, and turban. "He was a full, well shaped face; handsomely preserved, piety, self-control and strength of character". He could have got whatever he wanted because his brother M. N. Krishna Rao was the then Diwan of Mysore, He was not after positions or fame and shunned honours and felicitations. He was very sincere and honest in what he said or did. Though well learned, be never made any attempt to exhibit his scholarship. He never felt differently even when S. Radhakrishnan went to him for discussions. He was very modest, kind, considerate and courteous. He never denied help to the poor students, but he warned them not to reveal it to others.

Even after retirement Hiriyanna felt that he had more to learn. Carrying books like a pupil he used to go to Palghat Narayana Sastri, Professor of Advaita Philosophy, Maharaja's Sanskrit College. Mysore to learn lessons in Advaita Philosophy. Mahamahopadhyaya Kuppuswami Sastri, Professor of Sanskrit, Madras was his great friend and he visited him at least once a month. Hiriyanna had desired that after his death his books must be handed over to Kuppuswamy Research Institute and the grandchildren of Hiriyanna have fulfilled his wishes.

He was one of the towering Sanskrit scholars of his time, and he was fittingly crowned 'Samskrita-Seva-Dhurina' by the Madras Sanskrit Academy. Hiriyanna died in September 1950 at the age of 79. Dr. S. Radhakrishanan described him as a "Trimmed park of Philosophy." Journal of American Oriental Society praised him as "surely a giant among scholars of philosophical Sanskrit".

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Hitaharivansha (1502 — 1552)

Hitaharivansha, born at Vaad in Mathura in 1502, was the founder of the Radhavallabh sect.

Hitaharivansha, the founder of the Radhavallabh sect, was born in Vaad village, near Mathura. His father originally belonged to Devband (U.P.). Harivansha was born while his parents, on a pilgrimage, were undertaking the usual circumambulation of the Vrajbhumi. After his birth, they returned to Devband and devoted themselves to the worship of Radha-Krishna. They inspired their son, too, to take the path of worship. The child Harivansha's mind became so deeply absorbed in his spiritual pursuit that, renouncing his health and home, he devoted himself, exclusively to the worship of his chosen deity, Radha. Observing their son's ascetic bent of mind, they arranged his marriage. The wedlock begot him a son and three daughters.

After his parents' death in 1533 Hitaharivansha became completely disillusioned with worldly pursuits and he left for Vrindavan for good. He was then just 32 years old. Enamoured of his handsome personality,

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his gentle demeanour and amiable qualities, all inhabitants of the area began to adore him as an incarnation of the 'Divine. Flute' (of Lord Krishna), He acquired immense popularity in the area.

Departing from the age-old traditional ritual practices of worship, Hitaharivansha transformed it into a new technique wherein devotion to Radha occupied the most prominent place. In his pattern of worship, it is not necessary to observe fasts to undertake pilgrimages or to perform ritual practices. Even 'navadha bhakti' does not form an essential component thereof.

He introduced the element of pure devotion in the perennial service of the deity and named his sect as 'Radhavallabh sect . He even or 'day and night worship' of the deity in his own pattern. Thus, Radhavallabh sect became an independent sect of Krishna-worship in the Vraj and owing to the predominance of the element of love (*Hitatatva*). Its sweet pleasantness attained a fascinating quality and acquired a universal appeal.

Hitaharivansha composed poems both in Hindi and Sanskrit. '*Radharasasudhanidhi*' comprises his superbly graceful lyrical compositions in Sanskrit His *Yamunashtak* contains eight '*shlokas*' of eulogistic composition wherein he has sung the glory and greatness of Yamuna. *Hita chaurasi* is a unique collection of 84 'padas' of poetic excellence wherein he underlines all the varied facets and aspects of Radha-Krishna bhakti. Hitaharivansha accords foremost importance to poetic grace which his compositions profusely demonstrate.

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Holla, Shankara Narayana (1908 — 1966)

Shankara Narayana Holla, born at Koila in 1908, was a good orator in Kannada and Tulu, a noted writer, dramatist, actor, journalist and public worker.

A good orator in Kannada and Tulu, a noted Kannada writer, dramatist, actor, journalist and public worker, Shankara Narayana Holla, a Kota Brahmin, was born in 1908, in Koila village, Belthangadi taluk, South Kanara district. He and his borther Vasudevayya were engaged in cultivation in the village and were tilling-tenants paying about fifty *murar* of rice to a widowed landlady. He first married Lakshmi, him paternal aunt's daughter. In 1948, he married again while his first wife was alive. His second wife was Kadambari, a widow.

Holla was educated at the Mermajal Church Higher Elementary School, St. Aloysius College High School and the Training School of the Government College, all at Mangalore. He took to politics under the influence of Kamaladevi Chattopadhyaya and Dr. U.P. Malya.

He served as a teacher in Gurupur Hindu Higher Elementary School, Depressed Classes Mission School and Mission High School. He joined the nationalist movement in 1931. He became the Joint Secretary of the South Kanara District Congress Committee; a member of the Executive Council of the Karnataka Pradesh Congress Committee; and a member of the District Board (1937). He participated in the Individual Satyagraha and in the Quit India Movement and suffered imprisonment. While in prison, he read Communist literature and came to be influenced by it. After release, he organised the Communist Party in South Kanara, and became one of the leaders of the State Communist Party. He organised a number of labour unions: Cashew Workers' Union, Tile Workers' Union, Press Workers' Union, Handloom Workers' Union, etc. In 1948, a strike by the Handloom Workers' Union took a violent turn; Holla was arrested and sent to the Cannanore Prison.

On the way, in Manjeswar Railway Sta-

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tion, Communists stopped the train and freed him. He went underground, but was arrested in 1951 and sent to the Cannanore prison. After release, he joined the Congress Party again and worked for the organisation till his death in 1966.

Holla was known for his progressive views and strong convictions. He threw in his lot with the Harijans, and cleaned the streets of Mangalore to emphasise the dignity of labour. He supported prohibition; his 'Kuditha', a book on drinking in Kannada, describes its baneful effects. A known labour leader of the district, he fought for a better deal for the working class. A free-lance journalist, he founded the *Samadarshi*, a Kannada weekly. He led a simple and hard life.

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Homvati Devi (1902 — 1951)

Homvati Devi, born in Meerut in 1902, was a leading poet and short story writer. She took active part in the freedom movement.

Homvati Devi who lived in Meerut all her life, led a very active literary life almost till her end and provided efficient leadership to the literary activity of the town. Though temperamentally a lowprofile personality, she was gifted with a rare organisational skill and sincerity of purpose which enabled her to lead the All-India movement of the Hindi Parishad.

Homvati chose poetry and short story as the media of literary expression of the experiences of her sensitive mind. Poetic expression in her case was limited to lyrical compositions only.

Though a short story writer, she did not take to writing long narrative or episodical poetry. She published two collections of poems titled *Vagad* (1936) and *Arghya* (1939). A sense of deep compassion permeates all her poems.

Her sense of compassion was further reinforced through the impact of the vicissitude she had to contend with, the trials and tribulations she had to face in her life. This sense of compassion, which had become an integral part of her being, got naturally and effortlessly trasferred into her poetic self-expression. It is the basic emotion which finds expression in homely style through the medium of plain and simple '*chhayavad*' metres.

Being absolutely simple in conception, it is free of all ornamental devices and decoration of imagery. No mystical haziness or silken unearthliness for her. It is simple and forthright self-expression without encumbrances but, of course, with womanly grace and discipline.

Homvati attracted more notice and achieved greater success as a short story writer than as a poet. She published four-collections of short stories titled *Visarga* (1939), *Dharohar* (1946), *Swapnabhang* (1948) and *Apna ghar* (1950). Though we find a slight under-current of melancholia in all her witings, yet we find a greater degree of variety in her short stories than in her poems.

Her stories give a remarkable and touching portrayal of the joys and sorrows, trials and tribulations, likes and dislikes, conflicts and compromises of the middle-class life of our society. In fact, Homvati possessed the richness of emotional experience coupled with a world-view based on the varied fare of life that gives greater authority to her short story. In a literary sphere where women are but few and far between, Homvati Devi carved a significant niche for herself.

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Honajibala (1754 — 1844)

Honajibala, born in 1754, was a popular and renowned Marathi bard. He was patronised by Sawai Madhavrao.

Honajibala, a popular and renowned Marathi bard, was a milkman by profession. His grandfather was also a bard. The times were favourable for artistic development and he won public acclaim very quickly. A friend, Bala Karanijikar used to sing his songs. Hence, he called himself '*Honaji Bala*'.

Sawai Madhavrao patronised him. He used to perform '*tamashas*' during the five days of the festival of Shimaga (Holi) near shaniwarwada at Pune. He used to get an annual honorarium worth Rs. 300/. He had kept his trophies and instruments in Trinbakji Dengale's house. The Britishers confiscated Dengale's property and with it days were spent at Varodara when the British Raj began. The Varodara prince used to pay him Rs. 200/ annually. He never sang the high-toned '*Lavanis*' in *tamasha* arenas.

Mutual enmity brought about his murder which took place in a jungle near Pune. His famous morning song '*Ghanashyam sundara*' made him immortal.

His ballads did not click. He wrote only 3-4 ballads. His mental makeup was favourable for lavani writing. Sawai Madhavrao made him recite two of the ballads in his court. He revolutionised the composition of the lavani. He was the first to set the lavanis to the tunes of classical ragas and converted the tamasha into a musical concert. He was a musician with rare imaginative power. His diction, metre and style were superb. These lavanis covered a wide range of feelings from sensual love to the pathos of the life of a childless woman. Analysis of a woman's mind, accurate descriptions, dynamic flow of rhythmical diction, apt figures of speech gave a rare and fascinating beauty to his poems. He knew the power of true love and fidelity, although some lavanis praise only the sensuous.

Some of the lavanis are born of his intense love for nature. These songs are known for their dramatic quality. The song 'Ghanashyam Sundara' is classed amongst the very best pieces of bhupali songs ever composed. His mythological poems deal with the water games of the gopis, Draupadi's insult, the rebirth of Ahalya, love between Shiva and Parvati, etc. These poems throw light on his pious mind, his firm faith in God, his love for nature and keen observation of other worldly things. He also wrote a Hindi lavani on the life of Gopichand.

His lavanis offer a veritable mixture of pathos, amorous love and peace that passes understanding. He seems to be fascinated by sunrise. Many of the lavanis offer beautiful descriptions of the mornings. His lavani is an artistic and beautiful expression of the idea of sublime love of a great musician.

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Horniman, Benjamin Guy (1873 — 1948)

Benjamin Guy Horniman, born at Dovecourt in 1873, was one of the prominent supporter of Indian freedom movement.

Benjamin Guy Horniman holds the unique position of being an upholder of Indian freedom, although born and bred as an Englishman. His identification with Indian nationalism

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was so complete that Indians were often unconscious of his English origin and accepted him as an Indian national leader.

He was born in 1873 at Dovecourt, Essex. His father, William Horniman, was Paymaster-in-Chief in the Royal Navy. His mother, Sarah, was a daughter of Thomas Foster who was Engineer-in-Chief in the Greek Navy. He thus came from an aristocratic family.

He got his elementary education from his mother. Then he joined the Portsmouth Grammar School and later passed the preliminary examination of the Royal Military Academy at Woolwich. But at the age of 18, he decided to turns his back on the Army career and joined business and later on journalism.

In 1894, he joined the *Southern Daily Mail,* Portsmouth, as a reporter and became its editor in 1897. In 1900, he joined the *Morning Leader* as assistant editor. Thereafter, he worked in Several journals like the *Daily Express* and the *Daily Chronicle,* London, and the *Manchester Guardian.* In 1906, he came to Calcutta and joined the *Statesman* as news editor and assistant editor. In 1911, as a special correspondent covering the Delhi Darbar, he was awarded a medal for his reporting.

Journalism brought forth the best qualities he possessed, like free thinking, keen study of political situations, boldness of expression and opposition to injustice. Being a bachelor all his life, a vegetarian and teetotaller by choice, he fitted the Indian environment completely. When he came to India in 1906 at the age of 33, the Partition of Bengal had evoked a widespread agitation for freedom. He showed his complete identification with Indian interests and secured the friendship of Bengali leaders. In the *Statesman,* he frankly and fearlessly criticised the Government for its inefficiency in checking the communal riots in Calcutta.

In 1913, Sir Pherozeshah Mehta, the nationalist leader in Bombay, proposed to start the *Bombay Chronicle,* as an English daily. Surendranath Banerjea recommended Horniman for its editorship. In his letter to Mehta he wrote: "I assure you that Horniman is as good an Indian as myself. During the days of the Partition of Bengal, he used to walk with us barefooted through the streets of Calcutta with a shawl on his broad wide shoulders." The recommendation was accepted and Horniman was appointed chief editor of the *Bombay Chronicle* in 1913.

Owing to his consistent advocacy of the Indian freedom movement and fearless condemnation of the acts of injustice of the foreign rulers he endeared himself to the Indian public and soon became one of the leaders of the national movement in Bombay.

He was called on to act as vice-president of the Bombay branch of the Home Rule League. He was also elected on the Bombay Corporation. In all public meetings held to express national views and sentiments in Bombay, Horniman was invariably one of the speakers. He advocated complete independence for India, with a parliamentary system of government. He was a champion of the underdog and advocated social reform with the uplift of Harijans and backward classes. He was broad-minded and had friends of all religions in India. He was for the spread of modern scientific education.

The Government disliked his forceful advocacy of freedom but could not prosecute him for sedition, as his writings were always within legal limits. He was, therefore, suddenly deported in 1919 under the Defence of India Act. This evoked a nation-wide protest. During the period of his deportation to England (1919 - 26) he contributed articles in several English papers on the Indian question, advocating full freedom for India.

He returned to India in 1926 and joined the *Bombay Chronicle* again. But in a few months he resigned owing to differences of opinion with its Directors. Thereafter, he founded and edited the *Indian National Herald* up to 1929. Next year, he founded and ed-

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ited the *Weekly Herald.* From July to October 1931, he edited the *Daily Herald* of Lahore. In 1932, he returned to Bombay and took up the editorship of the *Bombay Chronicle.* In December 1933, he resigned from the editorship as its former editor, Brelvi, was released from jail. The same year he founded and edited the *Bombay Sentinel,* and evening daily, till his retirement. In recognition of his services to India, people collected and presented to him a purse of Rs. 31,000. He trained many young journalists under him who became well-known afterwards.

He opposed the Rowlatt Committee Report and the Rowlatt Act (Criminal Law Amendment Act). He, however, maintained his independence of views and opposed the Nehru Report on the ground that concessions to communalism, given therein, were harmful to national unity.

He lived till the achievement of India's freedom. He had so completely identified himself with India that people were often unconscious of his British nationality. His booklets on the Jallianwala Bagh massacre, 'Agony of Amritsar' and 'Amritsar and Our Duty to India', showed how he shared the popular sentiments in India.

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Hosamani Siddappa (1880 — 1959)

Hosamani Siddappa, born at Karjige in Dharwar district in 1880, was a great freedom fighter, politicians, and social activist.

Hosamani Siddappa was born in 1880 in a village called Karjige in Haveri taluk of Dharwar district, in a poor agricultural family. After completing his high school education he joined the Deccan College at Poona and obtained the B.A. Degree. He took his LL.B. from the University of Bombay in 1908. In the same year, he started his career as a lawyer in Haveri, and soon came to be recognised as an eminent lawyer on account of his integrity and outstanding ability.

In 1922, he was elected President of the Haveri Municipality. While in that office, he got a resolution passed to hoist the National or Congress flag on the Municipal Office. The Haveri Municipality thus became one of the earliest public bodies in Indian to hoist the Congress flag. Siddappa was elected Municipal President for three consecutive terms and he consistently exerted his utmost to improve the condition of the town.

Apart from the Haveri Municipality, he served in different capacities, as Chairman and Director of the Urban Bank; the K.C.C. Bank, Haveri; the D.C.C. Bank, Dharwar; the Development Office; the District Board; the Land Mortgage Bank, etc.

Hosamani joined the Congress in the twenties and became the President of the K.P.C.C. in 1929-30, at a crucial juncture in the nation's struggle for freedom. He rendered yeoman's service in popularising the main tenets of the Congress ideology and in enrolling new members throughout the district. In 1934, he contested for a seat in the Indian Legislative Assembly and was elected by an overwhelming majority. He proved to be a very active member of the Assembly.

Despite his sociability and charming manners, he was a strict disciplinarian. When Pandit Jawaharlal Nehru visited Haveri in 1937 there arose a difference of opinion between Nehru and Hosamani Siddappa. The two failed to agree on some vital points and the breach became complete. Siddappa tendered his resignation from the National Congress and joined the Forward Bloc Party in 1939, which was estab-

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lished by Subhas Chandra Bose. He became the President of the Party in Karnataka. Siddappa, along with his friends like A.A. Mandargi and K.F. Patil, took a keen interest in organising the Forward Block Party in Karnataka. Subhas Chandra Bose came personally to Haveri to meet Hosamani Siddappa and praised him whole-heatedly for his patriotism, sincerity and organising ability.

Hosamani believed in mass education. He was the President of the Dharwar District School Board. He was mainly responsible for the construction of the big high School building with its extensive playground and park. Although, he had toiled hard for the construction of this building, he firmly refused when his followers came forward to name the High School after him.

Although, he dissociated himself from the Congress in 1937-38, he actively participated in the constructive activities of the Congress. On account of his zeal and inspiration the 'Akhanda Karnataka Pakshateeta Parishet' was convened in Haveri in 1952, 'Do or die' was his motto so far as the unification of Karnataka was concerned. He inspired the young and the old alike in this matter.

If Hosamani Siddappa had rejoined the Congress, he would surely have been a Minister in the Mysore State. But he was not after fame or office. He remained a true patriot and a social reformer. He passed away in 1959.

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Hota, Satakadi (1929 —)

Satakadi Hota, born at Jagannath Khunta in northern Orissa in 1929, is an eminent social activist, poet, novelist and short story writer.

Satakadi Hota was born at Jagannath Khunta, in the district of Mayurbhanj, in northern Orissa. His early education was at Baripada, the district headquarter town of Mayurbhanja, after which he shifted to Puri and Cuttack to complete his education.

In 1954, he joined Indian Railway Traffic Service, in the course of which he was posted in many places. Currently he is working in Calcutta, as the Additional General Manager of South Eastern Railways. Always interested in social service, Hota is associated with a large number of social and cultural institutions and has acquired a rich and varied experience about life. All these have enriched his creative life, and have, distinguished him as a man of letters.

Hota started his literary career by writing poems. Mostly rhymed pieces on traditional themes, these were collected in 1966 in a book entitled *Madhuchhanda* (Sweetly rhymed). But he gave up poetry and began writing stories from 1972, and so for published 12 story-collections (a total of about 180 stories). They are *Phular gotie surabhi* (The fragrance of flower, 1977), *Sonitar Swapna* (The dreams of blood, 1977), *Begam saheba* (1978), *Kiriburu kanya* (The daughter of kiriburu, 1980), *Mahasnana* (The holy bathing, 1981), *Sayanar Shobha* (The beauty of afternoon, 1982), *Madhulagna* (The sweet moment, 1982), *Jagannathanka hasa* (The laughter of Jagannatha, 1982), *Asatark muhurta* (Unguarded moment, 1982), *Nilachalaku rasta* (The road to Nilachala, 1982), Nangala raja (The naked king, 1983) and *Mo galpar nayak* (The Hero of my stories, 1984).

The stories portray the complexities and varieties of life, with reference to the general decay in values and morality and man's increasing condition of loneliness and helplessness. They have, at the same time, strong social content, and often the stand is against social narrowness and for liberality and openness of mind. On the whole, while providing a vivid and intelligent document of contemporary Oriya life, they portray the modern man's pre-

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dicament, particularly his restlessness and uncertainty as well as his desire to rise beyond pettiness to a benign wholesome life.

In addition to story-collections, Hota has 6 novels. They are: *Byakula hridaya* (Wearied heart, 1966), Swapna sinli (The dream moss, 1968). *Ete swapna, ete aloka* (So many dreams and so much light, 1976), *Anek diganta* (Many horizons, 1981), *Ashanta aranya* (Restless forest, 1984) and *shatabdira sosha* (the thirst of century, 1986). The novels have strong social content, dealing with burning social problems, such as, unemployment and exploitation in the name of class struggle (*Ete swapna*), evils of dowry (*Shatabdira Soha*), village reconstruction and loss of morality int he aristocratic families, etc.

Particularly *Ashanta aranya* deals with the changing life of the tribals in the north of Orissa and portrays their hopes, agonies and suffering. The novels have a wide canvas, and they portray a cross-section of society and social characters. As in stories, here too, the assessment is often incisive, but always with a view to improving the lot of man not only as a social person but also as a sentient being responsible for a better living.

Hota is an essayist too. He has written more than 100 essays which have been published at different times in different journals and newspapers. They generally deal with contemporary social issues and problems, social reconstruction and defence of values and culture.

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Huilgol Narayan Rao (1884 — 1971)

Huilgol Narayan Rao, born in 1884, was a noted social playwright and poet in modern Kannada literature.

Huilgol Narayan Rao, a noted social playwright in the modern Kannada literature, was better known as the poet who composed the celebrated national anthem of the Karnataka State, Viz. "*Udayavagali namma cheluva Kannada nadu*" (May our beautiful Kannada State arise) which heralded the birth of a new state of Karnataka. This song came into vogue, especially in the north Karnataka districts, since 1924, when the All India Congress Session held at Belgaum under the Presidentship of Mahatma Gandhi, gave recognition to the song as the national anthem of the Kannada land.

A graduate of the Bombay University (1907) with Sanskrit and English, he started his career as a teacher in the Victoria High School, Dharwad. 'Kannadammana sthiti' (Plight of the mother Karnataka, 1908) was his first poem, throwing light on his patriotic heart for his motherland. With LL.B degree which he secured from the Bombay Law School in 1911, he started practising law at Gadag. A born dramatist, Narayan Rao inspired and produced social plays which ushered in a new spirit and life on the Kannada theatre.

He formed a group of amateurs out of the 'Young Mens' Football Club, of which he was the founder and made several experiements in the theme, technique and production of the Kannada drama. Of his several plays the three, viz. *Stridharmarahasya* (Secret of feminine righteousness, 1919), *Shikshana shambharama* (Parade of education, 1920) and *Patitoddhara* (Uplift of the downtrodden, 1923), reflecting contemporary social life, were a thumping suc-

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cess on the north Karnataka stage during the times.

He is said to have composed a hundred devotional songs called 'Devaranamas' on the traditional pattern of the songs of the Haridasa of Karnataka. In recognition of his literary service, he was honoured with the Presidentship of the Kavigoshti (Poets meet) of the Dharwad District Sahitya Sammelan and with the Presidentship of the Bijapur District Sahitya Sammelan.

Many of Narayan Rao's works are unpublished. His published works include *Vajjra mukta* (Diamond crown, 1910), *Premarjuna* (Arjuna's love affair, 1912), *Kanakavilasa* (1913), *Mohalahari* (Waves of delusion, 1914), *Ajnata vasa* (Incognite in exile, 1915), *Prema vijaya* (Victory of love, 1916), *Ramakumara* (1918), *Bharatasandharna* (1918), *Vidyaranya* (1921). *Uttaragograhana* (1922).

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Hukam Singh (1895 —)

Hukam Singh, Born at Montgomery in 1895, participated in the Gurdwaras reform movement and closely associated himself with the Akali Movement.

Born in 1895 at Montgomery in a middle-class Sikh Family, Hukam Singh received his early education in the local Government High School and matriculated in 1912. Then his father, S. Sham Singh, sent him to the Khalsa College, Amritsar, for graduation, Hukam Singh Distinguished himself as a Hockey player for the Punjab University in 1914-16, before he took his B.A. degree from the Khalsa College. For two years, he served the government, but in 1919, he left service for studying Law at Lahore and took his Bachelor's degree in 1922. For twenty-five years, he practised Law, at Montgomery itself, to be recognized as the most prominent member of the Bar.

Hukam Singh actively participated in the movement for the reform of Gurdwaras and closely associated himself with the Akali Movement. He was imprisoned in 1924-26. He became an active member of the Shiromani Gurdwara Parabandhak Committee and, in the early 1940s, became the President of Shiromani Akali Dal. At the same time, he was managing the Khalsa High School at Montgomery and organizing the activities of the Singh Sabha there. In 1947, he became a Judge of the High Court of the Kapurthala State.

Hukam Singh was a member of the Constituent Assembly and the Secretary of the Socialist, Democratic Party. He was elected to the Lok Sabha and distinguished himself as an effective debater. He became first the Deputy Speaker and then the Speaker of the Lok Sabha, before he went to Madras as the Governor of that State. Besides being the Chief Editor of the *Spokesman*, Hukam Singh is the author of *'The Sikh Case'* and *'The Problem of the Sikhs'*.

In his career as a social reformer and a political leader, Hukam Singh has worked through Singh Sabhas, the Akali Dal, and the Indian National Congress. Like many other prominent members of Singh Sabhas, he has

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raised his voice against caste distinctions and untouchability and he has favoured re-marriage of widows. He has frankly expressed his deep faith in Sikhism, but without hatred or contempt for any other religion. Form the Akali Dal, he imbibed a strong feeling for freedom and independence of the country and of the Sikhs committed to Parliamentary democracy and to socialistic objectives, Hukam Singh has espoused the cause of the minorities in general and of the Sikhs in particular.

He refused to sign the Constitution for the reason that it did not contain any safeguards for minorities, "Today, India is almost free of foreign domination," Hukam Singh had said at that time, "and we pride ourselves on the freedom of our country. But the real content of freedom can only be felt if the minorities are given due protection and provided safeguards for the development of their culture, language and religion" (Personalities).

Thus, amidst his yearning for national freedom, his contribution to constitutional institutions, his advocacy of socialistic values, and his interest in Journalism and social reform, Hukam Singh has consistently tried to serve the interests of the Sikh Panth. In the context of his liberal outlook and ideas, his 'communal' sympathies become something quite different from what today is being practised or condemned as communalism.

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Hume, Allan Octavian (1829 — 1912)

A. O. Hume, born in London in 1829, was the founder of Indian National Congress.

Allan Octavian Hume was born in 1829, in London, of Scottish descent. His father, Joseph Hume, a sturdy and fearless patriot and reformer, was in Indian service for some time, after which he became an important radical member of the House of Commons. From his father, Allan inherited his bent for politics, his broad minded attitude towards problems of social reform and his fearlessness while supporting the just cause.

At the young age of thirteen, Allan joined as a midshipman the frigate Vanguard, and served for a few months cruising the Mediterranean. As, he wanted to enter the Royal Navy, he was sent to the training college at Haileybury. After leaving Haileybury, he studied medicine and surgery at the University College Hospital. Besides the above subjects, on his own he cultivated a deep interest in botany and ornithology.

In 1849, Allan O. Hume left for Indian to join the Bengal Civil Service and from 1849 to 1867 he served as a district officer. He married Mary Ann Grindall in 1853. As early as 1856, Hume started a scheme of free schools in Etawah, where he was then stationed and, by 1857, 181 schools were established in the district with 5, 186 students, including two girls. He devoted himself to the cuase of education and founded scholarships for higher education.

Vindicating his policy, he wrote in 1859, "a free and civilized government must look for its stability and permanence to the enlightenment of the people and their moral and intellectual capacity to appreciate its blessings." In 1863, he pressed for separate schools for juvenile delinquents, instead of throwing them into prisons. And it was due to his persistent efforts that a Juvenile Reformatory was started, not far from Etawah.

He was also against the spread of drinking habits among Indian villagers. The revenue earned through liquor traffic was described by Hume as "The wages of sin". With his progressive ideas about social reform, he advocated

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women's education, was against infanticide and enforced widowhood, and told his Indian friends that social emancipation was vital for political advance. His intensely human and close relations with the Indian people enabled him to gain their support during the Mutiny in 1857, and he was made Commander of the Bath for his meritorious services during the Mutiny.

Allan O. Hume was all in sympathy with the Indian agriculturists and believed that, as an agricultural country, India's interest in that field should be developed and that India should use the latest inventions for the increase and improvement in production. While he was Secretary in the Department of Agriculture, Revenue and Commerce under Lord Mayo he produced an excellent work entitle 'Agricultural Reforms in India.'

With his scientific bent of mind, he brought forward useful suggestions and every page of the work shows his understanding of the Indian climate and environment. But in spite of the favourable recommendation by the Viceroy, the Simla and London cliques opposed the reforms.

Though in the Indian Civil Service, Hume never for a moment hesitated to criticise, when he thought the Government was in the wrong. For example, in 1861, he objected to the concentration of police and judicial functions in the hands of the police superintendent. In no uncertain terms did he criticise the administration of Lord Lytton (before 1879) which according to him cared little for the welfare and aspiration of the people of India.

Lord Lytton's foreign policy had led to the waste of "millions and millions of Indian money". In fact, Hume's frank criticism of the Government measures led to his removal from the I.C.S., for in 1879, the Government made their disapproval known for Hume's frankness and summarily removed him from the Secretariat. The *Englishman* in an article dated 27 June 1879, Commenting on the event stated, "there is no security of safety now for officers in Government employment." It was about this time that he wrote with Col.G. Marshall 'The Game Birds of India, Burmah and Ceylon'. He donated his botanical collection to the creation of the South London Botanical Institute and gave his bird collector to the British Museum. His priceless manuscript on ornithology was stolen from his Simla house. In 1882 Hume retired from the I.C.S.

It was the end of one chapter and the beginning of another, for now he began to work in India for India which resulted in the establishment of the Indian National Congress. He had great hopes on the educated, and on 1 March 1883, he addressed a circular letter to the graduates of the Calcutta University asking them to "scorn personal case and make a resolute struggle to secure greater freedom for themselves and their country". For this purpose he started an organisation in March 1883 and called it the Indian National Union.

From the official report of the first session of the Congress, written by Hume himself, we come to know that it was decided apparently by Hume himself to call the conference of the Indian National Union by the name Congress when due to the outbreak of cholera the venue was changed from Poona to Bombay. From the very beginning Hume wanted the Congress to be an all-India organisation primarily for political purposes.

In the circular letter issued in 1885, he stated, "the conference will be composed on delegates, leading politicians well acquainted with the English language, from all parts of Bengal, Bombay and Madras presidencies. The direct objectives of the conference will be: (1) to enable all the most earnest labourers in the cause of national progress to become personally known to each other; (2) to discuss and decide upon the political operations to be undertaken during the ensuing year.

Indirectly, the conference will form the germ of a Native Parliament and, if properly conducted, will constitute in a few years an un-

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answerable reply to the assertion that India is still wholly unfit for any form of representative institution." Thus we find that Hume gave more stress to political objectives while the other leaders of the Congress, including W.C. Bonnerjee, the first president, gave more emphasis on social ones.

The same conclusion is drawn from a letter written by Hume to B.M. Malabari on 1 February 1885. Malabari had presented two notes on child marriage and widow marriage to the Government of Lord Ripon in 1884. But Hume considered that mere social reform was a sheer waste of time and energy as long as Indians were deprived of political power. The proceedings of the first Congress bore the mark of the father of the Congress as Hume was called, for no social question was taken up and all the resolutions passed were concerned directly with political subjects.

From Lord Dufferin's letter to Lord Reay, Governor of Bombay, it seems that Hume met Lord Dufferin at least seven to eight months prior to the meeting of the Congress, "He (Hume) is clever and gentleman like," writes Lord Dufferin to Lord Reay on 17 May 1885, "but seems to have a bee in his bonnet. Ripon told me he knew a good deal of the Natives and advised me to see him from time to time which I have done both with pleasure and profit. At his, lst interview, he told me that he and his friends were going to assemble a political convention of delegates." Lord Dufferin advised Hume to create a body of persons to perform the functions which Her Majesty's opposition did in England.

The second Congress session which meet in Calcutta was a big affair compared to the previous one. Due to Hume's influence, leading members of the landed aristocracy including the Maharaja of Cooch Behar, Maharaja of Durbhanga, Rajas of Hathwa and Dumraon, Maharaja Jatindra Mohan Tagore and Maharshi Debendra Nath Tagore made handsome donations.

In 1887, Hume and the leaders of the Congress made a determined effort to establish mass contact through the distribution of a catechism written in Tamil by Veer Raghava Charia. the little sympathy which the British officials had towards the Congress vanished. In a letter to Lord Corss dated 3 December 1888, Dufferin said that many persons had been watching with wonder the "immunity extended to what in its (Government's) views are the insubordinate proceedings of the Congress-wallahs, such as Mr. Hume's foolish threats of insurrection and dissemination of the libels and calumnies contained in the Tamil Catechism and similar publications." Sir Auckland Colvin, Lt. Governor of North-Western, Province and Oudh, sent a strong letter of protest to Hume against the catechism.

Perhaps as a result of the above catechism, the third session of the Congress which met in Madras in 1887 was attended by more commoners than before. Writing to the editor of the *Indian Mirror* Hume remarked, "As the last Congress (Madras 1887), there were many delegates and even several speakers, who were only acquainted with their own vernaculars."

The fourth session of the Congress which met in Allahabad in 1888 almost doubled its number of delegates from 607 to 1248 and fulfilled Hume's dream of a representative body, within a short period of its existence.

But Hume was not satisfied with the establishment of the Congress in India. He wanted to get a hearing to the British public. Soon after laying the foundation of the Congress, Allan Octavian Hume went to England to consult his friends as to the "best means of getting a hearing" for such an organisation both from "the British Parliament and Public".

Among the person he met were Johan Bright, Lord Ripon and R.T. Reid. In a letter to Hume, Reid, who was a member of Parliament, gave some practical advice on coaching British members about Indian subjects and on securing a seat for an Indian in the House of Commons. "You must have coadjutors in Parlia-

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ment," he said, for "if you have a few men like yourself busy in England, they will find friends inside the House." Hume was also fully alive to giving publicity in the British press. Thus in 1885, he arranged with the *Manchester Guardian, the Manchester Examiner, the Leeds Mercury, the Scotsman, the Glasgow Daily Mail,* etc. to published news from India.

But it was not possible before 1887 to established a Congress organisation in England. Dadabhai Naoroji, who had been the president of the Congress in 1886 and who the next year was in England, agreed to act as agent for the Congress. In 1888, W.C. Bonnerjee, the president of the first Congress, together with Eardley Norton, another prominent member of the Congress, joined Dadabhai in England and William Wedderburn took the lead in setting up on 27 July 1889 a strong Congress Agency in London with William Digby, a former editor of the *Madras Times,* as a part-time secretary.

The first step towards Congress propaganda in England was taken under the guidance of Hume and Dadabhai Naoroji. A sum of Rs. 45,000 was voted for its maintenance by the annual session of the Congress in 1889 and in 1890 the British Committee of the Congress, as the Congress Agency in London began to be called, started a journal, the India, for the purpose of informing the British electorate of Indian grievances. But Hume was not satisfied. He was farsighted and wanted implementation of the reforms advocated by the Congress. In 1892, Hume addressed a circular letter to every member of the Congress on 16 February. It was marked "private and confidential", but the *Morning Post* of Allahabad published it. In it Hume pointed out that poverty, injustice and despair might drive the people to take recourse to revolution. He also implored the members of the Congress to make handsome contributions so that a deputation might be sent to Great Britain so as to awaken the British public to a sense of duty to India. But the talk of revolution frightened P.M. Mehta, D. E. Wacha, W.C. Bonnerjee and others and they stopped the circulation of the letter. W.C. Bonnerjee, in his presidential address in 1892, brought in a note of caution when he said, "The Congress movement is only to some extent, and I may say only a limited extent, due to the influence which Mr. Hume has exercised on us." But there were others who disagreed with him. Eardley Norton remarked that the letter "breathed nothing but a simple strain of the purest loyalty to the Queen," while G.K. Gokhale paid Hume a great tribute when he stated," All that the Indian National Congress had done during the seven years of its existence was principally Mr. Hume's work."

Gokhale was right in his estimate of Hume, for had Hume lost his influence over the Congress almost all its leaders would not have pressed him to continue as secretary till 1893. He left India in 1894, but even then was elected secretary year after year till he relinquished the post in 1906 at the age of 77. It is interesting to note that in 1903 a series of articles entitled " A Call to Arms" were written and published. The articles, written by William Wedderbum, W.C. Bonnerjee, Dadabhai Naoroji and Allan Octavian Hume, all members of the British Committee of the Congress, were meant to encourage the supporters and the friends of the Congress movement in India. Hume, now an old man, deplored the lack of a spirit of sacrifice in the leaders of the day and remarked: "You meet in Congress, you glow with a momentary enthusiasm, you speak much and cloquently and the sentiments you propound are highly creditble to you. But when the Congess closes, everyone of you broadly speaking goes off straight to his own private business." Instead he advised his friends to make the entire year "one great continous Congress demonstration". Hume with his great influence could have become the President of the Congress any time but he preferred to remain in the background, and during the last eighteen years of his England.

India and Indians for whom he worked realised his greatness and did not fail to express their gratitude to him. At a memorial meeting

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held in the Town Hall, Calcutta, on 28 August 1912, Rash Behari Ghosh said that in founding the Congress, Hume showed the highest form of courage. At Bankipore session in December 1912, the Congress place on record that Allan Octavian Hume was the father and founder of the Indian National Congress. "He taught us how to fight bloodless battles of constitutional reform. Well may we, our children and our children's children remember the name of Mr. Allan Hume through succeeding generations with gratitude and reverence."

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Hundraj, Dukhayal (1910 —)

Hundraj, born in Larkana in 1910, was an eminent Sindhi poet, singer and fearless worker of the national, Gandhian, Sarvodaya movements.

Hundraj Lilaram Manik, better known as 'Dukhayal', his *nom-de-plume,* meaning 'Sorrow-stricken', pre-eminently the poet-singer and fearless, dedicated worker of the national, Gandhian, Sarvodaya, Vinoba movements, was born on 16 January, 1910, in Larkana (Sind), near the historic Mohen-Jo-Daro. Manik was his surname. Takulbai, his mother, and Lilaram, his father, a practising Vaidya, was of a Sufistic bent of mind, a disciple of saint Vilayatrai, called Vali, meaning King. Lilaram died in 1928 at the ripe age of eighty and Takulbai 2 years later. Hundraj greatly imbibed the influence of his father and later of his teacher Kishinchand 'Bewas', the father of modern Sindhi poetry and founder of a school of poets including Hundraj Dukhayal, to whom he was a friend, philosopher and guide. Though a humble school-teacher, with the result that the poetic talent, awakened in Hundraj since the early age of eight flowered into his first collection of songs 'Krishna Bhajanavali, published in 1924.

Being educated in a Government school, Hundraj left it in 1921, when Gandhiji gave the call for Non-cooperation and joined the National School, Larkana Gandhi's visit to Sind in 1922, cast the spell of Mahatma on the young Hundraj. In 1924, he came under the influence of Arya Samaj and became their active worker in the fields of physical training, educational and cultural activities. In 1926, collection of his songs "*Arya Bhajanavali'* was published.

The National School was closed in 1924, and for a year, Hundraj was trained in medicine by his father. Then for three years he had a gold and silversmith's shop. From 1928, he worked as a licensed stamp vendor and petition writer in the Civil Court, Larkana, till 1930, when his license was canceled due to his association with political activities. In 1928, at the time of the Simon Commission, he joined Indian National Congress and became first, the Secretary, and later, the President of the Larkana District Congress.

In 1930, the year of Salt Satyagraha, he organised a *Vanar Sena,* Monkey Brigade and a *Swaraj Sena* an picketed wine shops and also foreign cloth shops with their help. He also slarted then and edited a Weekly called *Hanuman.* He was arrested in 1931, and when still an undertrial was released due to the Gandhi-Irwin Pact, was again arrested twice in 1932, and jailed first for three months in Hyderabad Central Jail, and again for twenty-seven months with rigorous imprisonment and a fine. Released in 1934, after completion of his term, he became a school teacher in a Harijan school in Larkana, and also started a Harijan Bank there.

In 1937, he set up a printing press in Larkana and started *Dukhayal,* a Weekly, which he continued till 1949, remaining in Sind even

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after partition, under Gandhiji's command. In 1940, there were Hindu-Muslim riots in Sind and 'Dukhayal' at the instance of Gandhiji and Shri Jairamdas Doulatram, engaged arduously and enthusiastically in the 'Moslem Mass Contact' Programme, going round Sind from village to village preaching and singing his healing message of Hindu Muslim unity.

In 1941, in the village Ratodero, eighteen miles from Larkana, he started 'Gandhi Seva Ashram' for manufacture of spinning wheels and hand-made paper, with over a dozen constructive workers living and working there. In 1942, during the Quit India Movement he was jailed twice for two and six months and released in 1943. In 1945, on 26 January, he was arrested for reading Pledge of Independence and sentenced to three months' rigorous imprisonment.

In 1948, while still in Pakistan, as per Gandhiji's advice, Hundraj 'Dukhayal' was arrested by Government of Pakistan, on a false charge of conspiracy to overthrow Pakistan Government, by manufacture of arms, though in the search, only an ordinary domestic knife was found from his house. He was sentenced to six months' rigorous imprisonment and fine which on appeal was reduced to two months and fine. After release he remained in Larkana, Ratodero, Karachi. Gandhi Seva Ashram was confiscated by the Pakistan Government, and in 1949, Hundraj Dukhayal left Pakistan and came to India, where he devoted his time and services in the rehabilitation of displaced persons from Sind.

In 1951, when Acharya Vinoba Bhave started the *Bhoodan Movement,* Hundraj 'Dukhayal' joined the same and for twelve years was with him in his Pada Yatra, including the Southeren States and even NEFA.

In the course of his rehabilitation work for displaced Sindhis from Pakistan, Hundraj was very much connected with Gandhidham (Kandla), the new home for the Sindhi people, in whose construction and development, Bhai Pratap Dialdas, an enterprising far-seeing and patriotic Sindhi businessman was actively engaged. Hundraj continues to be intimately associated, specially with the educational, cultural and social service activities in Gandhidham and for this purpose, he has settled down there. He opened the Sarvodaya Press there, and has been issuing from there, for over 12 years, *Gandhidham Samachar,* a weekly, and for over twenty years, a weekly *Dhartimata,* a Sarvodaya Patrika, to spread the message of Bhoodan and Gramdan movements, the cause to which he remains dedicated to this day.

As a poet-singer of Vinoba's Sarvodaya Movement, as earlier of the Gandhi National Freedom Movement, Hundraj 'Dukhayal' has published in Hindi and in Sindhi, his mother tongue, a very large number of books, of which over a lakh copies have been sold. Principal among his publications in Hindi have *'Dharti Ke Geet* been (Songs of the Earth), *Dharti Ki Pukar* (Call of the Earth), *Lahren* (Waves) and *Gandhi Gatha* (Gandhi Songs), which has been published by Sarvodaya Prakashan, Varanasi. Dhukhayal has also written several plays. Among them is *Dharti Mata* in Hindi. He has to his credit many plays in verse and he has often also acted and sung in them and danced to the accompaniment of the special musical instrument on which he plays with great skill, full abandon and power, moving his audience of masses and constructive workers to great heights of elation for Desh Bhakti Patriotism and Ishwar-Upasana (God worship).His songs in Sindhi and Hindi have been recorded by the well-known Gramophone Company. His Master's Voice and others. In 1959, he received Sadhu Vaswani Prize for his services to Sindhi literature and people.

Among his plays in Sindhi are : 'Narsi Mehta', 'Alavaldin Padmini', 'Deti Leti'(Dowry) 'Quetta Earthquake', 'Umar Marui' (Sindhi folk-tale heroine), 'Mira Bhagtiani', 'Swadeshi' and a full play on 'Ahimsa'. Among his collections of poems and songs in Sindhi are 'Sangit Anjali' (Song of-

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ferings), prescribed for M.A. students by Poona University, 'Sangit Phool' (Song showers), prescribed for their students by Gujarat University; 'Sangit varkha' (Song Flowers); 'Lahooti Lahr' (Divine Wave); 'Quami Lalkar' (National Call); 'Parlao' (Echoes); 'Dharma Katha' (1976) and many others covering over 1100 pages.

Shri Hundraj 'Dukhayal' has been a heroic and dedicated soul and his life, an inspiring saga of selfless service, long suffering and sustained sacrifice in the cause of Freedom of the Motherland and the uplift of its millions of masses. A doughty, determined, intrepid, tireless fighter for Freedom, Hundraj 'Dukhayal' has been at the same time, a zealous, devoted, resourceful, and capable constructive worker, who was also a thinker and singer and an organiser of these national liberation, national renaissance and nation-building movements--a rare versatile combination indeed, which providence presented to serve the people of Sind and Indian and the cause of humanity through the Gandhi and Vinoba movements of Sarvodaya, which under the magic spell of the Mahatma and Acharya Vinoba Bhave. Hundraj 'Dukhayal' has been inspired to serve and continues to date to serve, with single-minded zeal, for he is a spiritually oriented, tireless traveller, on his path of pilgrimage to the Eternal, through the service of humanity the lowly and the lost.

The inspiration for his life which has been a long song of selfless service is best expressed in the following words from his letter dated 2 August, 1978, to the contributor: "Today, too, my life is immersed in these songs of Faith, Trust. But whenever I look within, with questioning eyes, the heart replies:

'Onward, forward, March! O Pilgrim;
Onward, forward, march!
Rest not, stop not ! Lest you lose track
of your Path, you Goal,
Though your feet feel faint and hurt, yet
Onward, forward, march!'

"And so with Faith, I am on the march, a detached but determined pilgrim on the path of Life Eternal!"

This song serves to sum up Hundraj Dukhayal's philosophy of life.

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Hundraj Lilaram 'Dukhayal' (1910 —)

Hundraj Lilaram, born in 1910, is a popular poet and a freedom fighter.

Hundraj Lilaram 'Dukhayal' is a popular poet and a freedom fighter. After migrating to India, he devoted himself to Sarvodaya movement. Dukhayal did not receive much of a formal education. During his childhood, elderly persons would assemble at his father's house daily and would read scriptures and sing *Bhajans*. Occasionally, popular musicians also visited the place to give their performances. Thus, he was inspired to compose and sing his own songs.

At the age of 13, he published a booklet entitled *Krishna-Bhajanavali* which attracted notice of 'Bevas' who, being impressed by his talents, took the young poet under his care and guidance. Dukhayal is known as an ardent poet of patriotism. During the freedom movements, he travelled a lot, visited village after village, sang and swayed the masses with his patriotic songs. He wrote songs and composed tunes and performed before his large audiences. The symbolic narrative of 'Van ain kuhadho' (Tree and the axe) still echoes in the hearts of those who heard him sing the composition years ago.

His collective poetical works spread over forty years have been published under the title *Sangitanjali* (1963). It is divided into seven parts. Part I consists of long narrative poems. Part II contains patriotic poems. It is a documentation of the freedom movement in Sindh,. Part III consists of lyrics of the innocent love

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and longings of the simple peasants and village folk. the poet creates here an atmosphere where the reader finds himself inthe presence of the throbbing images of the fields and the villages.

The poems are well marked for pathos and intensity of feeling. '*Paban khari*' (Standing on my toes) and '*Pahutam niyapa dher*' (Many a message have I received) are a few of them. The remaining parts contain lyrics specifically written for his Master's Voice recordings and the poems written in religious vein, the poems based on the well known folk-tales as also for children. His poems easily lend themselves to singing. Their genuineness of feeling and the musical and metrical variety will always appeal to the reader. Besides *Sangitanjali,* he has two collections of short stories and some collections of Hindi songs to his credit.

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Husain, Liaqat (Maulvi) (19th — 20th Century)

Maulvi Liaqat Husain was a prominent political figure of Bengal during the early years of the present century.

Little is known about Maulvi Liaqat Husain's early life. Hailing from Bihar, Maulvi Liaqat Husain came to Bengal and made Calcutta the centre of his political activities. It was in the anti- partition movement in Bengal in 1905 that the Maulvi came to the forefront of Bengal politics.

His active participation in the agitation brought him into close contact with Surendranath Banerjea and through him to the Congress Party. The Maulvi was the foremost among the Muslim leaders who were antagonistic to the British policy of 'Divide and Rule' practised in India. The publication of the infamous Carlyle Circular (of 22 October 1905) drew strong reactions from the Maulvi who thenceforth began to mobilise the Muslim opinion in favour of the Swadeshi movement.

Though not an educationist in the conventional Western meaning of the term, the Maulvi made no mean contribution to the cause of national education. His reformist zeal and philanthropic views led him to found in 1916 the 'Bharat Hitaishi Sabha', the sole object of which was to help the needy, irrespective of nationality, religion, caste or creed. The Sabha, of which he became the President, helped poor students to acquire basic education. The Sabha also helped many families with necessary finances to marry off their daughters, many of whom committed suicide to save their poor parents from utter ruin.

Behind all such activities of the Sabha, Liaqat was the moving spirit. The Maulvi's memorable service to the country's freedom struggle drew from the great Surendranath Banerjea these affectionate words: "Liaqat stood forth as a champion worker in the Swadeshi cause, and for him there has always been a soft corner in my heart."

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Husain, Ahmad Madani (Maulana)

—See under Madani Hussain, Ahmad (Maulana)

Husain, Madho Lal (1539 — 1593)

M.L. Husain, born in Lahore in 1539, was a leading sufi poet of Pakistan. His Sufism was of a peculiar type and presented a curious medley of Persian and Indian Sufism.

Husain was born in A.H. 945 (A.D. 1539) in Lahore. His ancestors, says the author of *Tazkira*, were originally Kayastha Hindus who embraced Islam in the time of Feroz Shah: But Baba Buddh Singh is of opinion that his great-grandfather or grandfather, who became a Mussulman, belonged to the *dhata* clan of the Rajputs. Under what circumstances Husain's family fonfessed the Muhammadan creed is not known. We know is that at the birth of Husain, the family was sunk deep in proverty. His father, who was called *nau shaikh'* Usman, was a weaver. Husain never learned this trade, but on account of his father being engaged in the industry, Fard Faqir in has *Kasab-Nama Bafindgan* says:

Par is kasabe de vice bahute alam phazal hoai
Par shah Husain kabir jo aye dargah ja khaloai.

[Thought in this profession many learned ones had been,

Shah Husain and Kabir who came (in the profession) went and stood at the door (of God).]

Husain was put under the charge of Abu-Bakr at a very tender age and became a *hafiz* when he was ten years old. Then Shaikh Bahlol of Ciniot (Chiniot, Jhang district), who learnt the doctrine of *fana* from a Sufi of Koh-Panj-Shir came to Lahore and made Husain his own disciple. After a few years, Shaikh Bahlol returned from Lahore and left Husain to continue his study of the *Sufi* practices at the shrine of Data Ganj Bakhsh in *Lohor*. For twelve years he served the ashes of the *pir* and followed the strict Qur'anic discipline.

He is said to have spent many a night in a standing posture in the river Ravi, repeating the Qur'an. At twenty-six, he left that *pir* and became a student of Sa'd-ullah, with whom he read many a book on Sufism. Sometime after this, as he was coming out of the house of his teacher with his fellow-students, he thought he had found the secret of God. Happy at his success, he threw in the well the Qur'an which he had in his hand, but his companions were enraged at this act of heresy. He thereupon ordered the book to come out. It came, and to the surprise of his companions it was as dry as before. Hereafter Husain, discarding all rules and regulations, began to dance, sing, and drink. He became a mystic. The excesses of Husain became scandalous and reached the ear of Shah Bahlol at Ciniot. The Shaikh was so much upset that he journeyed to Lahore to see things for himself. His talks with his disciple convinced him of his saintliness and he went back satisfied to his native town. Husain wore a red dress and came to be known as Lal Husain or Husain the Red.

Husain was very fond of dancing and singing and mixed freely in the company of dancers and musicians. The Qadiris, to whose sect Husain belonged, generally loved music and dancing which, they thought, helped them in their divine contemplations, but they never went to the extreme which Husain reached. Husain shaved clean his moustache and beard and refused, according to the author of *Hasanat-ul-'arifin,* to accept those persons as disciples who were unwilling to shave their faces. This idea of Husain and his neglect of the religious duties of a Mussulman aroused suspicion, and some officials thought of punishing him; but by pointing out to them their

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own neglect of religious duties, Husain escaped punishment.

Lal Husain was fortunate to have been born, to live, and to die during the reign of Emperor Akbar whose fondness for religious men and especially the Sufis was proverbial. Akbar, it appears from the writings of Dara Shikoh, knew Husain. Prince Dara writes : 'Prince Salim and the ladies of Emperor Akbar's harem believed in his supernatural powers and entertained respect for him.' The *Tahqiqat-i-Cishti* states that Prince (later Emperor) Salim was greatly attached to the saint and appointed Bahar Khan, an officer, to record his daily doings. These records, which were regularly submitted for the perusal of the Prince, were later on compiled together with the sayings of the saint and were named *Baharia.* The *Baharia* is said to be replete with incidents relating to the supernatural power of the saint.

Having become a Sufi, Husain began preaching in public. A Brahman boy of Shahdara, a village across the Ravi, frequented these religious seances and showed keen interest in his teachings. This attracted the attention of the saint, who soon became attached to the handsome youth. This attachment developed so much and so rapidly that if on any day Madho failed to come, Husain would walk down to his house.

This sort of friendship was not liked by the parents, who tried to dissuade their son from meeting Husain, but to no effect. Desirous of separating their child from the Sufi, they proposed to take him to the Ganges on a certain festival day. When Madho informed the saint of his impending departure, he was much distressed and begged the boy not to go with his parents.

However, he promised Madho a bath in the company of his parents on the appointed day. Madho thereupon refused to accompany his parents, who proceeded alone to Hardvar. After a few days, the saint asked the boy to close his eyes, and when he did so, Madho found himself on the banks of the Ganges along with his parents who had reached there by that time.

After the bath, he discovered that he was back in his house at Shahdara. On their return the parents confirmed their son's statement that he bathed with them on the appointed day. This miracle, says tradition, so much impressed Madho that he confessed the Muhammadan faith and became a Mussulman.

Another story about Madho's conversion is that the attachment of Husain for Madho was disagreeable to the parents and created suspicion in the people's mind. But Husain, unmindful of all, would go to the boy's house when he was prevented from visiting him. Very often the parents would tell him that Madho was absent and Husain would return disappointed.

One day when he had been refused permission to see the boy, he walked down to his house for the second time. On reaching the place he saw people weeping and wailing. On inquiry, he was told that Madho was dead. The Faqir laughed aloud and walking to the dead body exclaimed: 'Get up, Madho, why do you sleep at this hour? Get up and see I am waiting for you.' Upon this, continues the story, Madho jumped on his feet and followed Husain out of his parental house, never to return there again, and became a Mussulman.

Both these versions of Madho's conversion are legendary and most probably untrue and of later origin, because how could a Sufi of Husain's type who disregarded traditional precepts convert his beloved friend to Islam ? Secondly, since Madho did not change his Hindu name, it is certain that he was not converted to Islam.

To our mind the truth appears to have been as foilows: Madho, convinced of Husain's saintliness, was attached to him in the same manner as the saint was to him, and consequently, ignoring the rules of his own society, became his disciple and ate and drank with his

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spiritual guide. Such behaviour would surely have offended the conservative Hindus who, on this account, excommunicated him and turned him out of their social fold. Thus secluded, the unfortunate Madho had no choice but to go and live with his master as his friend and disciple. Thousands of such adherents were unhesitatingly given by the Hindus to Islam and Madho no doubt had been one of these forced converts.

Madho later on was known as Shaikh Madho and his name came to be prefixed to that of the saint, who to this day is known as Madho Lal Husain. The love of Husain for Madho was unique, and he did all that lay in his power to please the boy. Once, seeing his co-religionists celebrating *holi* and being desirous of doing the same, he brought some gulal (pinkish-red powder) and threw it on Husain. Husain at once joined him in the fun. Basant or the spring festival, like holi, was also celebrated each year by Lal Husain to please Madho.

Madho Lal Husain was held in great respect by the people, and the Hindus, though they seem to have turned Madho out of their fold, could not master their credulous beliefs in the supernatural miracle-performing power of the saint and esteemed him just as much as their Muslim brethren. The author of *Tazkira* fixes the number of his followers as 90,000; but other people, he says, believed the number of his faithful to reach 1,000,000.

The same authority is responsible for the statement that Husain's *Gaddis,* sixteen in number, are scattered all over India. Four of these sixteen seats are called *Garibs* or the poor, the other four are named *Diwans* or the ministers. Three are known as *Khakis* or the ash-smearers, and another four as *Baihlavals,* i.e. entertainers. Nothing is said about the sixteenth.

Husain indulged in wine, and probably it is due to alcohol that he died at the age of 53, a comparatively early age for a saint. His death occurred in A.H. 1008 (A.D. 1593) at Shahdara, where he was duly buried. A few years later, as predicted by the saint, the grave was swept away by an overflow of the Ravi. Thereupon Madho exhumed the corpse and carried it to Baghbanpura, where it was buried with pompous formalities.

After his death, Madho was buried by his side. Latif describes the tomb as follows: The tomb is situated north of the village of Baghbanpura. There are signs of two tombs on a high platform, one of Madho and the other of Lal Husain, the actual tombs being in an underground chamber. The platform is surrounded by a wall with a gateway to the south. Between the platform and the surrounding wall is a space left for the devotees to go round,-the platform being lined on all sides with lattice-work of red stone. North of the enclosure is a tower in which is reverentially kept the impression of the prophet's feet *(Qadam-i-Rasul)* and to the west is a mosque. This mosque was constructed by Mora, a Muhammadan wife of Ranjit Singh.

Lal Husain appears to have had friendships among the holy men of his time. He was an intimate friend of Chajju Bhagat who, the tradition says, called him Shah Husain for the first time. He met Guru Arjun whenever he came to Lahore. We, however, cannot find any historical evidence to support the assertion of Baba Buddh Singh, who states that when Arjun was compiling the *Adi Granth,* Husain submitted his verses to him for inspection, but the Guru, disapproving them, refused to insert them in the *Granth.*

Husain's poetry, if we may be permitted to say so, is in no way inferior to that of many others found in the body of the Granth, nor would a free Sufi like Husain care to have his verses inserted in the book of a sect then not so popular as it was to be after a few years.

His Sufiism was of a peculiar type and presented a curious medley of Persian and Indian Sufism. In his mystic ideas and beliefs, he was more Indian than anything else, but in his daily life he followed the style of the Persian Sufis. He has left no poetic works. His only

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work is a number of *kafis* of a highly mystic type.

His verse is written is simple Panjabi, slightly overlaid with Persian and Arabic words. It excels in expression of thought and has a clear flow. In its simplicity and effectiveness it is superior to Ibrahim Farid's Panjabi. It lacks the brilliancy of Urdu poetry but is remarkable for its just proportion of words and powerful sense of rhyme. His versification is smoother, his similes more relevant, and his words simpler but more effective than those of Ibrahim.

His poetry is of a less orthodox type but is not as saturated with Indian thought as would be the poetry of Bullhe Shah. Like his character, his poetry is a curious mixture of Sufi, Indian, and foreign thought. The essential feature of his poetry which strikes the reader is that it is highly pathetik and, piercing the heart, creates a mystic feeling.

Husain's peculiarity of character is also reflected in his poetry. He believes in *fana* but does not seem to accept the doctrine of *ana'l-Haqa* without which *fana* is not comprehensible. As we shall see presently, he spent his life in search of the Beloved whom he knew to be present everywhere but whom he could not see. His excessive love for Madho also proves that he did not reach those heights which Bullha attained. Husain believed in the theory of karma, but on a rational Panjabi basis, as :

Dunia to mar javana vatt na avana
Jo kich kitta bura bhala te kitta apana pavana.

[From the world one parts as dead not to return again; whatever actions wrought (be) right or wrong, according to them he shall obtain.]

Husain insists on good *karmas* so much that several of his poems are composed to express that belief. For example :

Tari sai rabba ve mai augan hari
sabh saiya gunvantia, tari sai rabba ve mai augan bari
bheji si jis bat nu piari ri soi mai bat bisari
ral mil saiya daj rangaya piari ri mai rahi kuari
mai sai te parbat dar de, piari ri mai kaun vicari kahe husain sahelio ni amala bajb khuari.

[Save, O master God, me full of faults; all friends possess qualities *(good karmas)*, save me, full of faults. The object for which (I) was sent, O dear that alone I ignored; gathering together (for spinning) my friends, O dear, have had their trousseaux dyed (for marriage) ; I am left unmarried (for not possessing a dowry). Of my master (God) the mountains are afraid, poor creature, what am I ? Husain says, O friends, without qualities there is but disaster.]

Husain believed in *samsara.* This belief he appears to have borrowed from the Sikhs, a rational Bhagvat order founded at the end of the fifteenth century by Nanak Dev. The founder of this sect had endeavoured to bring *samsara* to the state of a science and, like the *Ajivikas,* professed that the wheel of *samsara* contained eighty-four thousand species of life, each of which in its turn possessed millions and millions of others. But Husain fails to have a clear grasp when he enters the details. His idea is vague, as:

Vatt nahi avana bholiai maai
eh vari vela eh vari da
is caupat de caurasi khanne
jug vichare mil cota khade
ki jana ki pausi da.

[(Soul) has not to come again (as human being), O innocent mother, this turn of time (human birth) is only for this turn (life) ; this chess board (samsara) comprises eighty-four squares (species) ; once separated after sufferings (of 84 species) is union (in God); what do I know that which (soul) obtains (after death in present life)?]

Below is an exquisite example in pathetic, soul-stirring words of the sufferings of Shah

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Husain's soul separated from the Universal Soul:

Dard vichore da hal ni mai kehnu akkha
sula mar divani kitti birahu pia khial, ni mai kehnu akkha
jangal jangal phira dhudedi aje na aya mahival, ni mai kehnu akkha
Dhukhan dhue shaha vale japhola ta lal, ni mai kehnu akkha
kahe husain faqir rabbana, vekh nimania da hal, ni mai kehnu akkha.

[The story of the pain of separation, O to whom shall I narrate, these pangs have made me mad, this separation is in my thought ; from *jangal* to *jangal* I roam searching, yet my Mahival has not come. The smouldering fire has black flame, whenever I stir (it), I see the Lal ; says Shah Husain, God's faqir, behold the lot of the humble ones.)]

Husain explained the reason of his ecstatic dancing which was against the precepts of the established Mussulman beliefs and perhaps against the injunctions of the *Qur'an* also :

Shak gia beshaki hoi ta mai augan nacci na
je shahu nal mai jhumar pava sada suhagan sacci ha
jhuthe da muh kala hoya ashak di gall sacci hai
shak gia beshaki hoi ta mai augan nacci ha.

[The doubt has vanished and doubtlessness is established, therefore I, devoid of qualities, dance. If I play (thus) with the Beloved I am ever a happy woman. The liar's face (he who accused) has been blackened and the lover's statement has been proved true ; because the doubt has vanished and doubtlessness is established, therefore I, devoid of qualities, dance.]

Here is a *kafi* in which Shah Husain describes, in a short but forceful manner, the sarcasm of the public about his unique ways, and expresses his determination to continue his search for the divine Beloved:

Rabba mere augan citt na dhari
augan hari ko gun nai andaro fazal kari
dunia valia nu dunia da mana nanga nu nang loi
na asi nang na dunia vale sanu hass di jani kani
kahe Husain fakir sai da sadi dadhe nal bani.

[O God do not mind my faults; full of faults (I) without quality;- from within show compassion (enlightenment). To the worldly the pride of the world, to the recluse renunciation is a cover. Neither a recluse I nor worldly (therefore) whosoever laughs at me; says Shah Husain, God's faqir, my friendship is made with the Terrible One (God).]

It appears that Husain never attained the stage of Union. He ever longed to meet God and merge himself in Him. The sentiment that his Beloved was separated from him by his own illusion or ignorance so much overpowered his soul that he sang of his pains of separation in a wonderfully touching manner. This pathos has a very lasting effect on the mind of the reader. No other Sufi can beat Husain in this respect. Here, we give one such poem:

Sajjan bin rata hoia vaddia
mas jhare jhar pinjar hoya kankan geia haddia
ishk chapaya chappda nahi birho tanava gaddia
rajha jogi mai jogiani, mai ke karchaddia
kahe shah husain fakir sai da tere daman laggeia.

[Without the friend the nights have become longer, my flesh has fallen, my body has become a skeleton and (then) my bones rattle against each other; love can never be kept hidden, when separation has pitched its camp ; Rajha is a Yogi and I his Yogin, what has he done upto me ? Says Shah Husain, God's faqir, I have held Your skirt.]

The following is a true example of Shah Husain's love for intoxicating things. He prays to God to grant him these along with wisdom and contemplation. It clearly shows that he was a pleasure-loving Sufi:

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Jeti jeti dunia ram ji tere kolau mangdi
kunda dei sota dei kotthi dei bhang di
safi dei mirca dei be minti dei rang di
posat dei bati dei cati del khand di
gian dei dhian dei mahima sadhu sang di
shah husain fakir sai da ehi duai malang di.

[All the world (people), O Rama begs from you. Give the *kunda* and *sota* and a chamber (full) of *bhang;* give the cloth and black pepper and measureless colour, give poppy and the cup and a *cati* of sugar; give *wisdom* and contemplation and the honour of *sadhus,* company (says) Shah Husain, the *faqir* of God, this is the request of a *faqir.*]

Such was Husain, the unusual Sufi, who lived in the hopes of meeting his departed Beloved, but who utilized the period of waiting in drinking wine and *bhang.*

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Husain, M.F. (1915 —)

Muqbool Fida Husain, born at Solapur in 1915, is one of the world famous artists who rose from the position of wall-post painter for cinema pictures to international fame.

Muqbool Fida Husain, one of the world famous artists who rose from the position of wall-post painter for cinema pictures to international fame was born in 1915 at Solapur, Maharashtra, in a simple but disciplined middle-class family. His father was employed in a textile factory. During the year of his birth, the family moved to Indore and it was here that the young Husain started his art education. Though his father was not interested in his son becoming a painter, it was Dattatraya Narayana Bendre, another artist, who suggested to the boy's father that his son could turn out to be a great painter.

It was, in 1937, that Husain came to Bombay and started his life as a wall-post painter for the films. He started drawing cinema posters near the outer walls of the Sonapur cemetery near Charni Road. In 1948, he joined the Progressive Artist Group and gradually began to rise in his profession.

The year 1950 marked the commencement of a series of exhibitions of his works either singly or along with the others which brought him conspicuous fame. His work *Manava* exhibited in the following year gave rise to as much controversy as praise and within two years after painting it, he toured Europe and showed his new work. The very next year, he was chosen a member of the Lalita Kala Akademy. In 1956, his works were exhibited at Zurich and Prague. In 1957, he did wall-painting at the Air India International offices at Hongkong, Bangkok, Zurich and Prague.

In 1958, he exhibited 25 pieces of Indian and Western art at the French Embassy at Bombay. In 1959, he got a prize at the International exhibition at Tokyo. In the same year, his works were exhibited in New York and other places in America, and at Frankfurt and Rome in 1960.

It was, in 1963, that he exhibited his paintings at the Bhulabhai Desai Memorial building. On these and other works, the influence of Rajasthan paintings was specially seen. Of

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them, his work *Loneliness* received very high admiration. This Indian artist who produced good works one after the other was honoured in America and Germany as the "Crown of Indian Contemporary Artists".

Since 1961 or sometimes even earlier, a change was noticed in his works--the Indian feeling of tenderness came to be seen at its best. The rough style of earlier days came to be softened, and he had as his motto the traditional Indian womanhood. In his 'pravesh' painting (1955), he brought out the best in Indian womanhood and the background for all this was provided by the Mathura plastic works of art, which he saw in 1948.

Like other artists he did not suddenly rise to fame or by accident. It was his blending of the traditional style with modernism which brought people to his side.At the International Film Festival held at Berlin in 1967, he received the 'Golden Bear' the highest award for a painter-for his painting *through the eyes of a painter.* Except Africa, Husain toured all the countries of the world and won the hearts of his audience by exhibiting his paintings in and outside India hundreds of places and established cultural contacts which no Indian ambassador could emulate.

Husain, like Satyajit Ray, had a madness for film production from childhood. *Pather Panchali* influenced him. He produced a documentary on Rajasthan which occupies a place of pride and which he loves most. This was followed by a documentary on Kerala. It was not based on any story or colour but the use of four Indian symbols of umbrella. Chappals, cattle and lamp-the village symbols. This extraordinary film was sent to Berlin International Film Festival for the highest award. Husain was also interested in the production of attractive toys which proved to be rare works of art, with three dimensional feature and simple colours.

A few of the famous paintings of Husain are *'Grinding Corn'* (1950), *'Ragamalika'* (1960) and *'I come across the oils* (1961). His famous paintings, with Indian traditional background are: *'Zamin'* (1955), *Woman and Cobweb'* (1956), *'Village Life'* (1960), *Banaras'* (1960), *'Saints'* (1960). *'Goddess'* (1961), *Rajini'* (1961) and *'Bathers'* (1961). Some of these have received either national or international awards.

Husain may be considered an Expressionist rather than Impressionist modern painter. He does not believe that art like music or poetry should be for the ordinary man. To study real art requires much training and *samskar* which is not possible for every Indian. His works combine simplicity and traditionalism. He does not believe in colour display. He is a believer in the use of line drawing symbols, particularly traditional Indian symbols. Two of his latest paintings which illustrate his love for traditionalism and symbolism are the Hanuman series and the 'Mother and Love' theme in the Mother Teresa Series (1979). The latter was painted when Mother Teresa received the Nobel prize.

Husain was one of the three living Indian artists included in the exhibition of six contemporary painters which opened in London's Tate Gallery on 6 April, 1982 as part of the Festival of India, in Great Britain. In June 1982, he was to paint on the walls of the Tate Gallery. His presence in the Festival of India illumined the multifaceted expression of this country's culture in England.

His purpose, according to him, is to publicise the greatness of contemporary India. Though, he does not believe in influences, it was the hill-station of Mussoorie and the Kangra School of painting and painters like Amrita Shergil and Paul Kli (Germany) who impressed him. He believes that film production in the most constructive art. He does not like young artists to imitate the West. He wants that they should cultivate Indianness.

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Husamud-Din Manik Puri, Shaikh (d.1477 A.D.)

Husamud-Din Manik Puri, died at Manikpur in the district of Purnea 1477, was an eminent Bihari sufi of Husamiya order.

Husamud-Din Manik Puri hailed from Qaza, the district of Purnea. He was Khalifa of Nurud-Din Qutb-i-Alam of Bengal. His preachings have been collected in the *Rafique Arafin.* He advocated a strict stoicism and discipline in order to claim the cloak of spiritual succession (Khirqa-i-Khilafat). He observed the vow of fast for seven long years continually. After the completion of this fast, his missionary career began. He was very famous in Bengal and Bihar.

The Sufi Order established by him is called Husamiya order. He was active in North Bengal and partly in Bihar. He died at Manikpur (Purnea) in 1477 A.D. Among his noted disciples were Raja Hamid Shah, born in Manipore, and died in 1495. He was the successor of Husamud-Din Another disciple was Shah Sidu. He was a wealthy man but he gave away all his fortune for the spread of Islam, Shah Sidu was a poet saint of merit. He died in 526 AH/1461 A.D.

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Husamu'd-Din, Maulana (14th Century)

Husamu'd-Din Multani was an eminent sufi saint and scholar.

Husamu'd-Din Multani lived in a thatched hut without servants. He was married and had a family. Considering, himself merely a humble *mulla,* he felt he was unworthy to use the title of Shaikh.

Among the many *khalifas* of Shaikh Nizamu'd-Din can be listed Maulana Husamu'd-Din of Multan. A scholar who had mastered the *Hidaya,* he knew the *Ihya 'al'-Ulum* of Ghazali and the *Qutu'l-Qulub* of Abu Talib Makki in great detail. He made a pilgrimage to Mecca and on his return stayed in the Kilukhari mosque. Shaikh Nizamu'd-Din learnt of his arrival, and sent him his prayer carpet, indicating that he should be visited immediately.

Shaikh Nizamu'd-Din, knowing that the Maulana had made a pilgrimage to Mecca, told him that it was worthwhile to make two pilgrimages, one for the *hajj* and the other to visit the tomb of the Prophet, rather than combining the two purposes. The remark prompted the Maulana to make a further pilgrimage to Medina, which he began the day after the conversation.

Husamu'd-Din Multani lived in a thatched hut without servants. He was married and had a family. Considering, himself merely a humble *mulla,* he felt he was unworthy to use the title of Shaikh. On his initiation as one of Shaikh Nizamu'd-Din's *khalifas* the Maulana requested his *pir's* permission to leave Delhi and withdraw to a lonely place by the river.

The Shaikh, however, replied that he would become too famous if he did this, and people would flock to see him. To his disciple's question regarding the efficacy of accepting loans while awaiting *futuhs,* the Shaikh answered that the only two pretexts on which loans could be accepted were the maintenance

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of one's family and the entertainment of travellers. He added, however, the loan seeking and repayment disturbed the spiritual routine of a dervish and that a true ascetic should be totally unconcerned with financial matters. Begging should not be pursued by a dervish and Shaikh Nizamu'd-Din Auliya, listed two ways of seeking alms, both he believed to be unworthy of an ascetic, particularly the second. The first was begging from door to door, the second involved a withdrawal from the world but a continued mental occupation with the attainment of gifts.

On an occasion when Maulana Husamu'd-Din of Multan asked his *pir* what course should be pursued when requested to perform miracles, the Shaikh's reply was concise: 'A miracle means that one remains steadfast at God's door. If you remain firm of your path, why do you seek miracles?'

The *Khairu'l-Majalis* featured a detailed account of some of the teachings of Shaikh Nizamu'd-Din to his eminent disciples, amongst whom was Maulana Husamud-Din Multano. Maulana Jamalu'd-Din Nusratkhani and Maulana Sharafu'd-Din were in the company of the Shaikh when he leaned towards Maulana Husamu'd-Din and stated: 'If one fasts all day and prays the entire night, he does the same as a widow; concentration on God which has enabled holymen to reach Him is something else altogether.' He refused to explain further, but promised to do so on another occasion.

About six months later, Maulana Hasamu'd-Din and the above-mentioned sufis were gathered around their *pir*. At that time Muhammad Katib, a *hajib*, or a chamberlain, of Sultan 'Ala'u'd-Din Khalji and also a disciple, came to the Shaikh, kissed the ground before him and sat down. Afterwards the chamberlain informed the Shaikh that he himself was a member of the court and that the Sultan had distributed large sums of money to the poor.

The Shaikh questioned his disciples on the superior nature of either the Sultan's charity to his people or the fulfilment of a promise, and they all agreed on the latter. Shaikh Nizamu'd-Din then related six conditions which produced a concentration on God, making it possible for a sufi to realize his goal.

1. One should retire to a lonely cell and leave it for neither company nor change.
2. One should always exist in a state of performing *wuzu* (ablutions). One may sleep when necessary but on rising immediately perform *wuzu* again.
3. Perpetual fasting should be observed.
4. With the exception of *zikr*, constant silence should be practised.
5. *Zikr* should be continually recited at the same time as a recollection in the heart of the presence of one's *pir*.
6. One should expel every thought except that of God.

In 1327, along with other 'ulama' and sufis, Maulana Husamu'd-Din was selected by Sultan Muhammad bin Tughluq for transference to Daulatabad, and from there he left for Gujarat where he died.

The circumstances under which Maulana Fakhru'd-Din Zarradi became associated with Shaikh Nizamu'd-din are reminiscent of those connected with Maulana Shamsu'd-Din Yahya. Fakhru'd-Din was a native of Samana and migrated to Delhi to further his education. He became a student of Maulana Fakhru'd-Din of Hansi who taught him the *Hidaya*, a work on Sunni jurisprudence.

Like other students preparing to become *'alims*, Fakhru'd-Din Zarradi had little faith in sufism and apoke disparagingly of the Chishti sage, Shaikh Nizamu'd-Din Auliya'. Shaikh Nasiru'd-Din, a class-mate of zarradi, and a disciple of Shaikh Nizamu'd-Din, persuaded him to visit the great Shaikh. After an intellectual discussion involving difficulties associated with the *Hidaya* which his teacher, Maulana Fakhru'd-Din, had failed to clarify. Zarradi was awed by the ease with which Shaikh Nizamu'd-Din Auliya' dealt with the problems. Although,

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engaged to be married. Maulana Fakhru'd-Din Zarradi shaved his head, adopted celibacy and become a follower of the Shaikh.

The Maulana rented a house in front of the *jama'at-khana* where he was close to his *pir*. Although most of his time was spent in prayer, Maulana Zarradi's fame as a scholar spread to Baghdad. When Shaikh Nizamu'd-Din died, he retired to the banks of the Jamna, near a place where Firuz Shah was to build a palace. He later moved to the Hauz-i Khass side of the river, but much of his time was spent travelling to the tombs of his spiritual ancestors in Ajmer and Ajodhan. When in Delhi he dwelt in the hills surrounding the city. The following is an account of the conflict between Maulana Zarradi and Sultan Muhammad bin Tughlaq, from the *Siyaru'l-Auliya*.

In the days when Sultan Muhammad bin Tughluq was sending people from Delhi to Daulatabad (1326-27) and the intended to seize Turkistan and Khurasan and liquidate the descendants of Chingiz Khan, he summoned all the *sadrs* (religious dignitaries) and other distinguished residents of Delhi and its environs to the court. He ordered splended *bargahs* (tents) to be erected and to place in them pulpits so that he himself might prompt people to *jihad*. The Sultan summoned Maulana Fakhru'd-Din Zarradi, Maulana Shamsu'd-Din Yahya and Shaikh Nasiru'd-Din Mahmud Chiragh-i Delhi.

Shaikh Qutbu'd-Din Dabir, a disciple of Shiakh Nizamu'd-Din Auliya' and a student of Maulana Zarradi arranged it so that the Maulana could meet the Sultan before the arrival of the others. The Maulana did not wish to see the Sultan as he used to say that he could see his head rolling before the court. He was determined not to compromise, and believed that death was imminent. When the Maulana saw the Sultan, Shaikh Qutbu'd-Din took the former's shoes, put them under his arms and stood behind him in the manner of a servant.

The Sultan sought the Maulans's cooperation in his scheme of annihilating the descendants of Chíngiz. The Maulana said 'God willing'. The Sultan replied: 'These words express doubt.' The Maulana said: 'Only these words are used for actions relating to the future.' The Sultan was annoyed, but asked the Maulana to counsel him. The Maulana answered: Suppress your anger.' The Sultan asked what was meant by anger. The Maulana replied that beastly anger and signs of ferocity were apparent from the Sultan's forehead.

The Sultan, however, remained silent. He ordered the meals to be served. Both the Sultan and the Maulana began to eat from the same place but it was clear that the Maulana did not like to eat with his ruler. To increase the Maulana's resentment, the Sultan kept serving him meat which he was unwilling to eat. After the meal was over. Maulana Shamsu'd-Din Yahya and Shaikh Nasiru'd-Din were summoned. On the departure of all three the Sultan offered each a woolen garment and a purse of *tankas*.

Maulana Shamsu'd-Din and Shaikh Nasiru'd-Din took the gifts and departed. Shaikh Qutbu'd-Din Dabir knew Maulana Zarradi would not accept the gifts, so he himself took them and the meeting concluded peacefully. The Sultan became indignant at Shaikh Qutbu'd-Din's behaviour but the latter replied that Maulana Zarradi was his teacher and his preceptor's *khalifa*, therefore it was in keeping for him to carry the Maulana's shoes on his head.

The Sultan ordered him to give up such blasphemous beliefs or he would be killed, but Shaikh Qutbu'd-Din did not falter from his duty of service to his teachers. Ikhtisan Dabir and men like him would involve Shaikh Qutbu'd-Din Dabir in discussion in order to harass him, but he always repayed them in the same manner.

The dangers of being a sufi unwilling to bend to the whims of his temporal lord continued for Fakhru'd-Din Zarradi even after he finally moved to Daulatabad about 1327. There

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his keen desire to undertake a pilgrimage to Mecca became overwhelming. He discussed his proposed journey with the Sadr-i Jahan Qazi Kamalu'd-Din, who was both a relative and a former fellow student.

The Qazi advised him of the dangers of embarking on a *hajj* without the permission of Muhammad bin Tughluq who was unlikely to permit it as he had ordained that all leading sufis and 'ulama' remain in Daulatabad. Amir Khwurd's father, however, advised him to keep his plan secret. Maulana Fakhru'd-Din achieved his ambition to go to Mecca after visiting Pethwan for his nephew's wedding.

On the journey from Mecca, he visited Baghdad where he received a warm reception from its holymen. He remained there for sometime and continued the study of *Hadis*, becoming the acknowledged authority in that field. On the return journey to Daulatabad his ship, overloaded with pilgrims, sank and Maulana Fakhru'd-Din was drowned.

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Husamu'd-Din, Shaikh (d. 1449/50 A.D.)

Shaikh Husamu'd-Din was one of the leading sufi saint and scholar. He was compared with the world of shadow and future with the sun.

Shaikh Husamu'd-Din compared with the world of shadow and the world of the future with the sun. If one moved towards a shadow it could never be caught, but if one moved towards the sun, the shadow followed. He advised his disciples to mix with everyone and quarrel with no one. After his initiation, a disciple should not associate with his former rivals for they were likely to mislead him.

A truly obedient disciple was like a white patch on a garment of the same colour. When the garment was washed, the patch also became white and this symbolized the fact that whatever divine grace was received by the *pir*, the disciple also shared. A disciple who did not obey his *pir* received no blessings, was a disciple in name only and could be likened to a black patch on a white garment. The Shaikh died in 853/1449-50.

Of Shaikh Husamu'd-Din's disciples, three are well known. Shaikh Kamal alias Shaikh Kalu, was a most dedicated sufi and died at Kara, about forty-one miles west of Allahabad. The second, Shah Saidu, was a government servant during his early years. Impelled by the ecstatic urge, he gave away his entire property and became a *khalifa* of Shaikh Husamu'd-Din. Dressed in his *khirqa* he visited the girl he had loved and told her he had decided to become a dervish, so in order to become his wife she also adopted a life of poverty. The deprivations shared by Shah Saidu, his spiritual teacher, and a co-disciple, named Raji Hamid Shah, were extreme. At one time their entire clothing amounted to one quilted gown. Dividing the garment into three portions.

Shaikh Husamu'd-Din Manikpuri gave the upper and lower parts to the disciples and wrapped himself with the cotton threads. *En route* to the Jami'mosque, the trio were presented with a parcel of sweetmeats. Taking the leaves in which the food was wrapped, Shaikh Husamu'd-Din placed them on his head so it would not be bare in the mosque. Shaikh Saidu was buried in Fathpur Hanswa, a town between Kanpur and Allahabad.

Raji Hamid Shah's ancestors were Saiyids from Gardiz and arrived in Delhi during the reign of Sultan Shamsu'd-Din Iltutmish. They received the title 'Raji' from the Muslim community because they came from a long line of

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saintly and learned men. In his youth Raji Hamid Shah was a soldier, but later he became a disciple of Shaikh Husamu'd-Din Manikpuri.

His self mortification helped purify his inner soul and confirmed him in his mystical concentration. Although, he had not received a high education, eminent scholars were increasingly drawn to his discipleship. For some time, he lived at Jaunpur but later he retired to Manikpur where he died. The date of his death is not authoritatively known.

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Hussain, Shah (1538 — 1599)

Shah Hussain, born at Lahore in 1538, was an eminent Punjabi sufi and poet. His poetry proved a store house of poetic symbolism and literary expressions of mystical experiences.

Shah Hussain developed the plant of sufism which was sown by Sheikh Farid. Shah Hussain sang the songs of love, dejection, devotion and separation. Sense of separation in the poetry of Shah Hussain is so deep-rooted that it moves the hearts of readers.

Shah Hussain transformed the entire spirit of sufi poetry in the Panjabi literature. He broadened its sphere from mere philosophical sufism to encompass the whole gamut of man's feelings. To sacrifice life for the sake of beloved is the real religion, according to Shah Hussain. Without beloved even the night seems to be very long.

Shah Hussain was born at Lahore in 1538 A.D. and lived there till his death in 1599 AD. His grandfather Kalhas was a Hindu. His father Usman was a weaver by profession.

Early life of Shah Hussain was impressed by Islamic influence. At the age of twenty-six, Shah Hussain converted his faith to sufism. He came to know the secrets of God by self-realisation. So many miracles are attached with his life.

He was a disciple of Shah Bahlol Daryai. He took to *Malamatiya* practices and shaved clean his head, moustaches and beard. He used to take *bhang* and roamed in the bazars in intoxication. He was an ascetic, who wore red cloak. It is also stated that Shah Hussain loved a boy Madho Lal very much, that is why he is called Madho Lal Shah Hussain.

Shah Hussain narrates nights are long in lover's separation, body has been reduced to skelton, even bones are cracking. I could not concede my love by all my efforts. Separation has been rooted deep in my nerves. Lover is that Yogi who has made me ascetic, his love has made me so mad. Shah Hussain is renowned for his sense of separation, no other Panjabi sufi poet could compete him in this regard.

We find mere an exaggeration in the statement of Dr. Lajwanti. This verdict is not based on any authenticity a sufi saint like Shah Hussain, why he should bother to adore an ordinary boy who got no spiritual background. Many irrational miracles have been related with the life of Shah Hussain, which logically seems to be immature and controversial. Main features of Hussain's poetry:

1. Love (*Ishak*),
2. Sense of Separation,
3. Renunciation (Fear of Death),
4. Annihilation (Salvation).
5. Imagination.

Unique is the vagary of the Path of Love. When one enters it one finds, learning realises its poverty before it and discrimination feels its beggarliness. As soon as love knocks at the door and with greetings seeks to enter the heart of the seeker. Knowledge and discrimination

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leave him bidding farewell, and urges renunciation as the high acquisition.

Path of Sufism is called the path of love in Panjabi literature. Mysticism has grown up from the concept of Eternal Love and not from logic or reasoning. B. Russell says, "where the knowledge of science ends the knowledge of mysticism begins".

Bhagati poets like Kabir, Nanak, Gurdas, though they have shown spirtual path, yet their approach is analytical and philosophical. Satire, sarcasm and wit play much role in their spiritual theory, even Sheikh Farid is philosophical poet. Shah Hussain was an embodiment of intensity of feelings and burning of passions. In his verse logic and intellect is restricted, that is why, the medieval period is influenced by sufi saints particularly by Shah Hussain . He became very popular in his time. Dr. Lajwanti in her Book 'Punjabi Sufi Poets' wrote: "Hussain's poetry, if we may be permitted to say so, is in no way inferior to that of many others found in the body of Granth, nor would a free Sufi like Hussain care to have his verses inserted in the book of a sect than not so popular as it was after a few years".

Sufi poets believe in the concept of love, but love form whom? This love is attributed to the eternal beauty of God at the time of birth, soul gets separation from its origin i.e. Sublime. Soul consciously or unconsciously goes on longing for God, this unending longing results into love in separation.

Farid Sani introduced into Panjabi Sufism Hindu pantheism and wifely devotion. Through Shah Hussain a few more elements from Hindu system of Bhakti permeated into Panjabi Sufism. These are the concept of God as Redeemer of the Sinful, the idea of world drama as a sport of God, the practice of attaining steady mind and remembering God by Hindu names. Shah Hussain is almost a Hindu saint in his beliefs.

His verse stands as a clear proof of almost complete victory of Indian Bhakti thought over the *Ijadic* Sufism. But for one point that Shah Hussain does not believe in the doctrine of transmigration of soul, his verse presents him as a Hindu *Bhakta*. His verse indicates that the influence of the Hindu thought was at the highest peak at his time.

Shah Hussain accepted influence of Indian *Bhakti* thought through the compositions of Kabir as well as of other important Bhakti literature. Kabir had already earned much name in that period and his works were the source of inspiration for the liberal minded Sufis of northern India. He speaks abundantly in the compositions of Shah Hussain through his similes, metaphors, terminology and ideas.

The poetic illustration of agony caused by separation from God on the lines of the virahini (separated) gopies of Bhagavat cult, the references of Sanval and Sham Sundra of Bindraban and ideas like *khedana* (playing of rasa lila) discern the influence of *Vaishnava* vedantic Bhakti poets, who were exercising great influence in the period of Shah Hussain. Contrary to the Ijadist Sufis who instill fear of death, Shah Hussain suggests a way to eradicate this fear :

Jinhan mera shahu rijhaia tinhan na bhai jam da.

(Those who have pleased my God, need not fear the Angel of Death).

To eradicate the fear of death is the aim of Hinduism oft repeated by Indian Bhaktas like Kabir. Singing of glory of God as the Redeemer of the Sinful is the Hindu doctrine adopted by Shah Hussain. He prays to God not to cast glance on his sins and faults as he is admittedly sinful. As God is the Redeemer of the Sinful, he is fully qualified to be redeemed by God.

The efficaciousness of Satsang (the company of Godly persons) has also been admitted by Shah Hussain. The Muslims and the Sufis believe that the soul is burried along with the body in the grave. The Indian view is that the soul leaves the body and flies away like a bird. Shah Hussain though believes that the *ruh* (soul) is burried along with the body and it goes

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to God through the gate of the grave, yet under the influence of Hunduism, he comments on the death that the *bhaur* (black bee, a symbol for the soul) flies away from the body.

He draws pictures of his communion and separation on the canvass of pantheism. Wifely devotion implies oneness of essence and the seeker claims oneness in the state of communion. Shah Hussian describes the beings as the branches of the Divine True. God is a tree and the individuals are the branches and the leaves:

Sabhe saluvalion koi iki birakh dian dalian.

As the essence of the tree is pervading in each and every branch, similarly divine essence is pervading in each and every being. Declaring the individuals as the many forms of God, he says, God is the Provider as well as the Consumer:

Tuhin data tuhin bhugata.

It is He Who as a man and other beings consume what is provided by Him as God. The pitchers may be many, but the water that is contained in them is one and the same. He does not denounce even the Mijazis. He appreciates and loves even the Mijaz of the Reality. He urges to realize the Reality in the heart and recommends at the same time to appreciate the beauty as manifested in the universe :

Nahun haqiqat ghin mijazi, doven gallan chhad na bahu ve.

All that is hidden as well as apparent is God and that it is all God that is inside us as well as outside. In this way, Shah Hussain is unambiguously a pantheist of essence. There are a number of utterances which hint at dualism of self and non-self, mind and body, the divine element and the structure of bones and flesh and God and non-God.

In this regard, an explanation would be necessary. According to Monism of Vedanta the material aspect of the universe is also God. It also emanates from God in essence but proceeds in a different process. The apparent dualism is of ignorance. Shah Hussain was not a philosopher, but a practicant. A *salik* is concerned with his immediate self and its identity with the essence of God.

His poetry lacks expression of unitive experiences in the multiplicity of the universe as well as in good and evil. However, there is no doubt about his belief that God's essence is present in every body.

A perfect Vedantist Sufi is he who realizes God in His both the aspects-Transcendental as well as Immanent. Shah Hussain, though believes in the immanence of God, yet his object of attainment is the Transcendental God. His Transcendental God is not Absolute or Higher God, but is Personal and Lower. Higher God is indescribable and has no attributes. But the attributes which Shah Hussain's God possesses are of Transcendental God. He is immanent in essence in the sense that the existence has emanated from Him, like the branches of a tree.

But the attributes through which his God governs the universe are the possessions of the Transcendental God. God as the Creator, the Omnipotent, the Controller and the Supreme Will is Transcendental. Even after the realization of God or becoming one with Him, no lover can claim to have possessed the powers of Transcendental God. He may realize the infiniteness of His attributes, but cannot possess any of them in the infinite degree. When it is said that God sees through the eyes of His devotees, hears through their ears, and acts through their hands, it purports only that the devotees realize that their own will is so insignificant that whatever they do, do under the will of God.

Shah Hussain's God is thus Transcendental and He inflames the fire of love in the heart of man. He sometimes is displeased with him and leaves him alone. He sends messages of love to him. He knows the pitiable condition of the devotee. He shows grace and redeems him, may he be a sinful. He has a will to govern the universe in the way He likes. He inflames love in the heart of man out of His grace and not out of necessity. He vouchsafes His

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Vision only out of His Grace. Shah Hussain developed love with the Carefree Beloved. It is the descended existence which need for life the Higher Existence and not vice versa.

Shah Hussain's God is not confined in the boundaries of Islamic mythology. He ascends to the supramythological level and remembers God with Hindu names like Rama, Hari, Sanval and Krishna also:

Sanval di main bandi bardi, Sanval mainda sai
Sone da kot rupahri chhaje Hari binu jani masan
Kadi uth Ram samar jindu ni.

He becomes Jogan of Kanha of Bindraban and loves Sanval of *gopis*. He describes the essence of God as light. There is a striking shift of emphasis in the works of Shah Hussain. If the dominating characteristic of Farid Sani's compositions is fear of death and hell, that of Shah Hussain's works is love. Shah Hussain presents very rarely any horrible descriptions of hell or God's wrath. His references to death are so normal as to simply urge the man to utilise the time of life, which is fleeting like anything and bringing the death nearer and nearer. According to Shah Hussain love is a supreme means to attain God, even superior to fear of God.

Farid urges to remember God's name and to do good deeds. By good deeds he means the performance of religious obligatories and honest and sweet behaviour towards others. But, for Shah Hussain good deeds include only love with God, which consists in remembering God and remaining absorbed in Him all the time. He says that religious obligatories are for those who have not yet lit the fire of love in their hearts.

The performance of religious obligatories is a poor substitute of love for those whose hearts have been lit with the fire of love. Love makes a man so mad and intoxicated that he cannot perform the mechanical processes of the rituals. The fire of love causes afflictions to Shah Hussain. His love with God is not new, but is eternal since the time his self got separated from Him. All these views are traditional, but Shah Hussain is the first who has discussed them in the Panjabi poetry. However, his personal experiences of love reflect both the states of communion as well as separation. Shah Hussain's mystical experiences are limited to internal union only. The unitive experience in the external multiplicity is not found in his poetry. In the first experience of communion, he realizes that it is all God and that he does not exist at all:

Main nahin sabh tun.

Fana of self is the first stage of communion. He pierces the veil of ignorance and sees the vision of the Beloved direct:

Parada par ditho ne pritam, dut mue sabh pachchi.

He meets the Beloved in the compound of his heart which appears pompous and illuminated due to the Effulgence of His presense. The essence of the Beloved is light:

Tusin ral mil dehu mumarakhan, mera sohana sajan ghari aia hi.
Vehra tan angan mera bhaia suhavana, mathe nur suhaia hi.

In the state of Fana Shah Hussain declares, "I have become the Beloved. I am no more a lover and no body should now call me a lover. Call me now the Beloved. Wailing upon the name of the Lord, I have become the Lord."

Mahi mahi kukadi main ape Ranjhan hoi;
Ranjhan Ranjhan mainu sabh koi akho Heer na akho koi.
Main ape hoi ape,

These utterances are indicative of the state of Baqa. After enjoying the bliss of communion for some minutes, Shah Hussain feels a new life in him and becomes energetic. He conceives the state of communion as a tank filled with nectar and deplores those who do not care even to have a few drops from it.

Bharia sar nilai, koi buk jhol na pita.

Bullhe Shah's mystical experiences of

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communion are much richer than those of Shah Hussain. After realizing the internal *Fana*, the former comes out and realizes the state of *Fana* of the outerworld as well. But Shah Hussian enjoys the bliss of internal *Fana* only.

In the state of communion Shah Hussain experiences light and bliss in his mind. This is the highest pinnacle of attainment of internal communion. This appearance of light in the mind coupled with bliss has been described by Shah Hussain as the Vision of God, and identified with the annihilation of the self in God. Since, the internal communion is achieved through concentration of mind by remembering God's name with love, the claim of realization of God, identification of self with Him and self deification are based on the hypothetical deduction and not on objective experience.

Shah Hussain realizes communion very rarely. He is a poet of separation. Mostly, his poetry is replete with the wailings and lamentations caused by the pang of separation. Whenever, he realizes the blissful union, he conceives himself to be the wife of God-Husband. The states of communion in this life are very short and the real and lasting communion is to be occasioned only after death. Shah Hussain, therefore, in order to delineate the spiritual love in separation chose the imagery of a married girl who has yet to go to her husband for the first time.

The whole life is a period of separation in parents' house and only through the gate of death the bride (seeker) would enter the house of bridegroom (God). Shah Hussain's delineation of love in separation deals with two points; firstly, that the period of separation should be so utilized that God husband may, thereafter, accept the wife practicant for communion and secondly, that the pang of separation is unbearable and insufferable. The fire of separation burns the body, the flesh, the blood and the bones. Shah Hussain excels all other Panjabi Sufi poets for intensity of his feelings and varied expressions of love in separation.

Shah Hussain has kindled in himself a big fire of sojourned love afflicting him all the time. The affliction is so severe that he feels restlessness of a fish which is lying out of water. He does not have any wink of sleep and the nights have become very long. Like a mad Yogin, he is wandering in search of the Beloved, the Yogi Ranjha. He weeps and sheds tears of blood. The flow is so constant and in such a big quantity that the choli (bodice) has become drenched fully.

Ishk vichhore di bali dhandhi,
har dam mainun tape.
Mas jhare jhar pinjar hoia,
karkan laggian haddian.
Hanju ronde sabh koi ashak ronde ratt ni.
Chare pallu cholari main rondi de bhinne.

The bed-stead is giving out flames and burning and roasting the lover, to vomit the lava of agony, the bride wants to cry aloud in lamentation, but due to fear of social disapproval, she does not open her mouth. The suppression adds to her grief and makes her mad. She comes out in the open discarding all considerations of social status of the family and other conventions:

Man tanur ahin de alambe, sej charhi da mainda tan man bhujada.
Jangal bele phiran dhudhendi kuk na sakkan mari Iaj di vo.
Lok laj kul ki marjada, dali sajan vali chullian.

The above delineation of Shah Hussain's *virahani* (female lover in separation) resembles that of Surdas's *virahani gopis*.

The poet has delineated love through the perspective of subjectivity. He sees his compound of heart pompous in the presence of the Beloved, and bed-stead burning like a furnace in the state of separation. But the description of the objective world feeling pang of separation or enjoying blissful communion is not found in his poetry. To sum up, Shah Hussain's mystical experiences of communion and separation are limited only to self. The multiplicity

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of the universe does share neither in his enjoyment of communion nor in his grief of separation. The following verse betrays the influence of Neo-Platonic Sufism that love of God is reflected in each and every particle of the universe:

Ban kahe bela sabh phullia, darad mahi da dari dari hullia;
Jhuki rahian nin ishak palamanan.

The deserts, the pastures and the gardens, all are blooming and blossoming. It is all love of God reflecting in them and everywhere. Love has been delineated by the Neo-Platonist Sufis, more as essence of God than as a faculty of mind.

Like other sufis, Shah Hussain is also a victim of quandary of man's will versus God's will. Shah Hussain says that the judgeme..t will be given by God on the basis of one's deeds, whether he be a sufi or a worldly man:

Amlan de upar hog nibera, kia sufi kia bhangi.
Jo kichhu kito bura bhala vo, kita apna pavana.

Then he talks of per-determinism saying that a man is lucky who has been predestined to be a sufi. Referring to the iron pen of God, he declares that none can rub and change the fate which has already been written by God, and urges to accept with pleasure whatever he gets in his lot.

Mastak jinhan de pai faqiri, bhag tinan de change.
Likhi loh kalam di qadar ni mae, mor je sakni hain mor.
Shah Hussain faqir rabbana, so hosi jo rabb da bhana.
Tera kita main man bhave.

If the fate of man has already been written by God, there remains no scope for man's responsibility and initiative. Shah Hussain does not give the basis on which God makes the selection of persons for his love. It is also not clear why Shah Hussain deplores those who are astray and sunk in the sea of worldliness, when their fate has already been inscribed with the iron pen:

Ghari kithhe hi samajh nidana;
ap kamina teri akal kamini
Kaun kahe tun dane.

[Be warned and know thy destination. Thou art a fool and mean. Who sayeth that thou art wise.]

Not to speak of condemning the ignorant or the astray, his taking even pity on them will amount to disagreeing with God's Will. If those who turn to God have been favoured by Him with His Grace, in whose will the others have been rejected and doomed. Further, if the lovers of God have been predestined as such what is the logic behind his prayers for God's Grace:

Je tun nazar mehar di bhalen, charh chaubare main suttian;
Kahe Hussain faqir sain da, dar teri di main kuttian.

[I can enjoy communion with Thee only if Thou castest a glance of Grace on me. I am lying at Thy gate like a bitch.]

It is not possible to accept the adverse fate with pleasure as is generally enjoined. In the following verse Shah Hussain's surrender reflects despair, though the expression of the feelings is quite faithful :

Tan man mera purje kita, tainu mehar na ai mita;
Asanu hor ujar na koi, chara kia nimani da.

[The pain of separation has reduced my body to a skeleton. Even now Thou art not showing any Mercy on me. I have no other complaint to make. Humble and helpless, I have no other alternative.]

His surrender to God's will amounts to reconciliation with the lot. It is an indirect prayer asking for immediate change for the better. Under the impact of Indian Bhakti movement God's Attribute of Grace got supremacy over His Attribute of Justice in Shah Hussain. He accepts God of Indian Bhaktas Who is Redeemer of the Sindul. The poet, therefore, ad-

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mits his own weaknesses and shortcomings and surrenders to God unconditionally praying for His Grace:

Dekh na mainde avagun bahun, Tera nam shattari da;
Tau kolon kachhu nahin parada, pholi na aib vichari da ;
Tun dariau mihar da vahinda, mangani kurb bhikhari da.

[I am sinful and pray Thee not to count my sins. Thou art known to be Redeemer of the Sinful. Thou knowest well my sins and I pray Thee not to examine my deeds. O Lord, Thou art a flowing river of Grace and I pray Thee for Thy nearness.]

Ijadist's God requires the man to free himself from sins first and then come to his door for Grace. Shah Hussain appears before God with his sinful conduct and prays. Shah Hussain very frequently talks of *khedana* or playing. He says, "mother, let me play in this life. I will not come again to play."

Ni mae mainun khedan dei, mera vati khedani kaun asi.

He urges others to play, dance and enjoy with the Beloved.

Kure jandie ni tera joban kura, pher na hosia rangala chura;
Vati na hosia ahil juani, hass lai khed lai nal dil jani.

The idea betrays the impact of Krishna Bhakti and *rasalila* which wielded amazing influence in the period. Lord Krishna plays on the flute of His Will and the *gopis*, the individual souls, dance and play *rasalila* according to His Will. Lord Krishna is the stage director and the *gopis*, the individual souls, perform acting at the stage of life, according to the directions of the Lord. Shah Hussain uses the symbol of kite flying for *rasa*. God is Kite-Flier and the individual souls are kites. Through the thread of His Will, He is directing the kites, the souls. Those who realize this thread of His Will, return to God through it:

Ni asin au khidahan luddi,
Nau taru doru guddi di, asin lai kar han uddi;
Sajan de hath dor asadi, main sajan di guddi.

Striving to attain fixity of mind on the Hindu lines, Shah Hussain enjoins to take sorrows and joys alike to fight against and control our anger, lust etc. and to attain tranquillity.

Shadi ghami na dil te asani;
Sada rahin mastan;
Kahai Hussain thir sachche sei;
Hor fani kul jahan.

[Occasions of marriage and death do not move the lovers of God. They are always in the state of intoxication. Sayeth Shah Hussain, only they are stable in the true sense; only they are immortal and the remaining are mortal.]

Kam Krodh nit jharhadi.

[She daily eradicates lust, anger etc.]

Shah Hussain's lamentations and wailings are caused by the feeling of separation from the Beloved. He is not moved by the sufferings caused by worldly misfortunes, but prays to God for the removal of his agony caused by the separation, granting him His Vision and communion.

Shah Hussain's period is known for freedom of thought. Akbar's religious policy of toleration towards all religions is responsible for the helplessness of the Mullahs to condemn and victimise the Sufis. Their anger shifted its direction from the Sufis and the Hindus towards the kings. Shah Hussain not only declared the superiority of the path of love over that of the Shariat, but he started the criticism of the orthodoxy and declared the futility of the intercession of the prophet. After Shah Hussain, the Mullans became an object of condemnation. Bullhe Shah, Varis and other later Sufis abuse the Qazis and the Mullans declaring their conduct irriligious and vicious whereas Shah Hussain makes only a start by taking pity on the Qazi who cannot realize the Reality of unity of man and God, as the illusion of distinction

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between God and the soul has gone very deep down in their minds. He criticises the Mullans not for their personal conduct, but on the principle that love is superior to all other religious practices.

Declaring the superiority of the path of love to that of the Shariat, he says that seeker who adopts the path of love need not perform the religious obligatories. The fire of love once lit in the heart exalts the seeker automatically to God. Love unites the lover, with the Beloved. "In the communion between the lover and God" says Shah Hussain, "no mediator, he means Mohammad, the Prophet, is required to mediate".

The lover of God abandons not only the obligatories as enjoined by the Shariat, but he forgts even the stages of the mystic path. He holds that Shariat and mysticism both aim at lighting the fire of love in the heart of the seeker. When the fire of love is inflamed, the five-time prayer and even the seven stages of the path of Sufism become useless. The elephant of love is controlled by God Himself. The seeker does not need any other guide or path. Snubbing away the Mullans he refuses to listen any more to their oft-repeated arguments, which he declares unconvincing. It is his firm belief that only they enjoy the vision of God, who adopt the path of love.

Shah Hussain excels all other Panjabi Sufi poets including Bullhe Shah on his metaphorism and sentimentalism. He used very rich variety of metaphors and similes drawn from the common objects, for the expression of simple ideas urging for the abandonment of the worldly life and for the practice of love of God. The idea of Absolute and Indescribable God had already been personified.

In the style of Indian wifely devotion God has been described as Shahu or Kant mean: .usband and the practicant as wife by Kabir and Farid Sani. But Shah Hussain's wife is in the parents' house and has not yet visited her Husband's house. Shah Hussain likens the seeker to the bride who is yet to go to her Husband's house. The bride has been called as kuri (girl). When the seeker girl is accepted by God husband and the vision is vouchsafed, the former becomes Suhagan (the woman loved by her husband):

Kahai Hussain suhagani sai,
Jan shahu ap sinjapai.

Shah Hussain urges the kuri to prepare dowry :

Peiarai dini char diharai;
Hari vali jhati ghati lai;
Babali de ghari daj vihuni;
Dari bati puni kati lai.

[Thy days in the parent's house are numbered. Remember God, the Husband. Thou hast not so far prepared the dowry in thy father's house. Thou shouldest do it now.]

The dowry stands, for merit earned by *zikra* and practice of love of God. Shah Hussain was a weaver by caste. He used the terminology of weavory for the expression of his mystic views. He advises the *kuri* to come to the *trinjan* (a party of young girls, spinning in competition) and spin:

Tun aho katt valalli;
Ni kurie, tun aho katt vallalli;
Kahai Hussain faqir sain da daj vihuni challi.

Through, this metaphor he urges the seekers of God to come to the company of godly persons and to sing God's glory and remember His name. He compares the seeker with the shopkeeper and the occasion with a customer and urges him to utilize the occasion and earn from it the love of God.

Gahak vainda hi kujhi vati lai;
Aia gahak mul na morain;
Taka panjaha khat lai.

At another occasion, he describes the seeker as *paniharin* (the female who brings water in the pitcher on her head) and the life as the tank of water:

Is tire ton bhar bhar gaian;
Tun apni var langhai;
Ikna bharian ik bhar gaian; Ik ghare ik rah.

The verse further says that days of life are

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numbered. Some have spent their days and have returned to their abode and some others are on their way back. The term *khedana* indicates dancing on the will of God. The body with which *zikra* is to be performed has been described as *charkha* (spinning wheel) and the practice of love as spinning. The twofold practice of renunciation of the worldly pursuits and devotion to God have been described as *tanana* and bunana (warping and wafting). The multiplicity of the universe has also been depicted in the terminology of weavory saying that the phenomenal world is all God, may it be *tana* (warp) or *bana* (woof).

To express the idea that God's will reigns supreme and He is the only Doer and controller of the actions of the individuals he uses the symbols of kites and the kiteflier. The worldly objects of attraction have been portrayed as deadly snakes from whom only the lovers of God can escape. Kabir also describes the worldliness as *nagini* (female serpent). The fires of hell appears to Shah Hussain as the lions standing on the other side of death-river and waiting for those who have not done anything to please God.

All the blood in the lover's heart is the property of the beloved which he is holding in trust. He is returning it drop by drop through tears of blood.

Body and mind torn to pieces,
O ! friend still ye got no sympathy,
there is no other alternative,
what a helpless beloved can do ?

Sufi sees the God in the formation of eternal beauty. This grace of God is assimilated in nature of Universe. Worldly beauty is merely the reflection of Sublime beauty. There is no clash in the worldly and eternal beauty. Sufi believes in divine love and it develops from human love because human love and beauty reminds us of an eternal love and eternal beauty.

This love is very difficult, its path is very narrow. Devotee loses his identity in his Wholebeing. His selfmerges into Him. Love and separation of Sufis are inter-integrated. In the poetry of Shah Hussain, beloved is soul and lover is God. Their love is functioning the work of universe. Chandar Bali Panday explaining sufism says, " Life is riddle without love, love makes, love destroys, love burns. This whole world is the wonder of love. Fire is the heat of love. Air is restlessness of love. Water is momentum of love, similarly night is sleep and day is awake of love." For sufis there is nothing in life and world without love. Love is fire and intellect is smoke, when the fire enlightens, smoke disappear. Shah Hussain exclaims:

My arm in the hand of my lover,
Why I should ask him to leave,
Dark night, cloud and rains,
Without Him it is very hard to live,
Only the wearer knows, where the shoe pinches,
Only the lover knows, the wonder of separation.

The thought contained in Shah Hussain's verses is for the passions of Divine love. This love is expressed in a most striking and original manner. For instance in his love-expression he avoided the traditional precedents taken by Sheikh Farid or by his contemporary romantic poets. That is, giving language to the pangs oflove by using the metaphor of the lover causing injury to the beloved. Hussain's way of alluding to the injuries caused by the heartlessness of the lover.

'I got my heart from the body and cut into pieces.
Placed before you, even that pleases you not.'

As already discussed love and separation can never be separated. Separation comes earlier than love. So, in the poetry of Shah Hussain sense of separation has gone down deep in the depth of its origin. Separation is the phenomenon which intensifies the sentiment of love. Ghalib explaining his views about his separation says, "I am not convinced, if blood flows in the veins that is normal, matter is this that

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the blood should come out from the eyes of beloved. That is the true love."

Ghalib has symbolised separation as blood,
Ragon mein dorne phirne ke ham nahin kabal,
Jo aankh se hi na tapke, wo lahu kiya hai.

When the sense of separation poet weeps away the life of torture and tribulation. P.B. Shelley exclaims :

'I could lie down like a tired child,
And weep away the life of care,
Which I have borne and yet must bear.

Sense of separation is like an aching joy. Love gets pleasure in the wounds and dejection also. (Today I am going to my beloved armed with the sword and shroud. What excese will she now offer for refusing to behead me ?)

Aaj wan tegh o kafan bandhe hue jata hum main
Uzr mere qatl karne man wo ab laenge kya.
Pangs at night and separation in day,
Loose tresses have come down in grief,
As if I were in dejection since ages.

In the end I quote B. Russell to clarify the philosophy of mysticism and sufism, which is entirely based on love and separation. No doubt sense of separation destroys the destiny of life, but it is not less that its flames immortalise the soul. He believes in the renunciation of worldly pleasure, because these pleasures give birth to passions, excitement and temptation. Death-consciousness is not to create fear but to elevate the feelings and redirection of the human mind from the too much involvement to his ultimate destination. This saves the man from misguidance and malpractices in life.

All the sufi saints were death-conscious. Omar Khayyam, Mansoor, Farid, Bulleh Shah, Shamas tabreg, Mulan Rumi, they all believed that this visible world is an allusion. Things are not what they seem to be. Therefore, Shah Hussain wants detachment from the worldly involvements. Shah Hussain likes to get corner from the illusions of world. The world is like a dream. He himself wrote:

This present world will become,
A dream for you, one day.

Shah Hussain wrote that this life is so short that man has got no time to be annoyed with others.

This is the stage of merger or assimilation through Murshad's thought the path of Eternity is known. This an Eternal reality. How to be in tune with that reality or to see His vision. In the words of Guru Nanak, " A drop of water when falls into river, looses its identity and assimilates itself in the vastness of river. Similarly, the annihilation is the stage when soul absorbs into the system that is Sublime."

A sufi sinks into the combination of Universal and Eternal beauty of God. In the words of Shah Hussain, this the stage when the beloved assimilates her existence in the vital formation.

They are not He nor they other than He.

Imagination of Shah Hussain is like the unending flight of the bird. Good sense is the body of poetic genius of Shah Hussain, fancy is its drapery, motion its life, and imagination the soul that is everywhere, and in each, and forms all into one graceful and intelligent whole, Shah Hussain imagine in order to satisfy his spiritual needs. Imagination is the mode of adaptation which springs from his separation, form his imagination is device for attaining un-attainable goals. According to sufi saints 'Ishak' is not the game of one life, it inter-links the ages and births together. Shah Hussain imagines :

Heer was in love with Ranjha since ages,
when she used to suck milk from her mother's breast;
pangs of separation tortured her dejected mind, in cradle, she knew not the nature of pain.

So this is the imagination of Shah Hussain to picturise his original idea. Ghalib says: 'Some hearts are already reserved for love. Love is the song which can not be sung on every tune.' So imagination is the faculty of form-

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ing images in the mind. Shah Hussain writes: "Thorn of the lover's separation, gone down deep in my flesh, some confident can get it out."

Imagination of Shah Hussain is truth only another name of absolute power and clearest in sight, amplitude of his mind, reason in his most exalted mood.

The rise, the progress, the setting of imagery should like the sun come natural to him - shine over him and set soberly, although in magnificence, leaching him in the luxury of twilight. Image is the primary pigment of poetry, and the poet who uses it is by the very fact differentiated from other men.

Shah Hussain can create images from the worldly objects, because his imaginative response is very strong. *Charkha* (Spinning Wheel), *Tand* (Thread), *Babal* (Father), *Ranjhan* (God), *Heer* (Soul), *Ghara* (Pot), *Jogan* (devotee), *Saloo* (Duptatta), *Malah* (Guru), *Din duni da Shah* (Master of the Universe), and so many other symbols are used by Shah Hussain. Symbol means reflection of object, image, picture etc. This is the system of mental recreation. T.E. Hulme says: "Images in verse are not mere decoration, but the very essence of an intuitive language.

However, beautiful images have been used by Shah Hussain but these images do not characterise the real genius of the poet. The original personality of the poet only comes forward when we understand the significance of these symbols.

For instance Shah Hussain wrote :

O! ignorant maiden learn to spin,
You are going to be married,
Threads are cut off, weaving disturbed;
O ! Young girl, you look for spinning wheel.

Ignorant girl is the symbol of a man. Who is carelessly spoinling his valuable human life. Spinning stands for good deeds, man has forgotten his basic responsibility of good deeds. Marriage is the symbol of death, as after marriage young girl goes to her in-laws, similarly after death soul transmigrates. Thread is the symbol of concentration and weaving is the meditation or devotion. Spinning wheel is the human body. These images used by Shah Hussain are original and he has taken from his daily life. We should always be prepared to judge a poet... by the force and originality of his images, because imaging is, in ifself the very height and life of the poetry.

Describing the state of communion he likens the mind to a compound and the point of concentration to *Jharokha* (peephole) from which the seeker enters the realm of Eternity, Infinity and Reality. This peephole is also called sometime as balcony, where the seeker lover enjoys bedding with the Beloved, and sometimes as *chaubara,* (an open room built on the roof of a house). The *chaubara* is generally used by the married couple for enjoying cohabitation during their early nights. Kabir also used this metaphor very frequently. Shah Hussain likens the life of worldliness to Chitti Chadar (white sheet) and asceticism to Bhuri (black woolen blanket.)

In the context of the short life of man, the poet compares the world with an inn and the man with a traveller. The period of human life has been compared with the night of separation and the daybreak with the death from the life in the world and beginning of the divine life with God.

Shah Hussain has been the source of all the Panjabi Vedantic Sufi poets, prominent or ordinary, who wrote after him, notable Shah Sharaf, Sultan Bahu, Bullhe Shah, Shah Murad. His poetry proved a store house of poetic symbols and similes and literary expressions of mystical experiences which others borrowed from it so much so his style has also been followed. In fact, he showed the wealth, vitality and poetic vigour of his mother tongue.

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Hussain, Zakir (1897 — 1969)

Zakir Hussain, born at Hyderabad in 1897, was a great educationist and President of India.

Every country has its own idea about the purpose of education. Greeks thought in terms of intellectual eminence and aesthetic perfection. Romans opined that education should conform to civic morality and loyalty to the State. After the fall of Jerusalem and the destruction of the temple, the most important decision which the elders of the Jewish community took was to maintain uncontaminated their educational system. For that purpose, they decided to save Jabna and its scholars. Subsequently, Jabna became the nucleus for their progress culminating in the emergence of the State of Israel.

In India, education is initiation to a higher life, a life of norms and values. "A single generation of English education succeeded in breaking the threads of tradition and created non-descript and superficial beings-a sort of intellectual pariahs belonging neither to the East nor to the West, and neither to the past nor to the future" as Ananda Coomaraswamy aptly put. At such a juncture, Mahatma Gandhi came on the scene in 1920 with his cult of non-cooperation and stress on national education. While many plunged into the national struggle and courted imprisonment, few took up the cause of national education. Zakir Hussain was foremost among the few.

He hailed from Pathan community noted for uprightness and bravery. His father migrated to Hyderabad in Deccan, studied Law and settled as a lawyer. He also published law reports in Urdu. Zakir Hussain was born on February 24, 1897. As a student, he was studious, well-behaved and quickly learnt Arabic, Persian and Urdu. His father died in 1907, leaving enough cash and property. After schooling at Etawa in Uttar Pradesh, Zakir joined Mohammedan Anglo-Oriental College at Aligarh in 1913. The institution soon developed into Aligarh Muslim University.

While he was studying M.A. with Economics and also attending Law classes, non-violent national struggle initiated by Gandhiji was raging. Jamia Millia Islamia came into existence on October 29, 1920. He decided to join it, though, he was tempted with the post of Naib-Tahsildar. To start with, the institution functioned on the campus of the Muslim University. Hakim Azmal Khan was the Chancellor and Moulana Mohammed Ali became its Vice -Chancellor. A.M. Khwaja, a contemporary of Jawaharlal at Cambridge, was its Principal. The set-up was dominated by Central Khilaphat Committee, which provided funds.

Zakir Hussain was first in the list of academic staff. He translated Plato's the *Republic* and Cannan's *Elementary Political Economy* into Urdu. Jamia migrated from Aligarh to Karolbagh in Delhi and finally settled down at Okhala. K.A. Hamied, a keen student of Science at Allahabad, left his University to join Jamia Millia initially. Later, he decided to go abroad and took Zakir along with him to Germany. There, Zakir brought out a pocket edition of Ghalib's 'Diwan'. In collaboration with Dr. Ehrentrech, he brought out a book in German on Gandhiji. He took Ph.D. in Economics and returned to India in February 1926.

Instead of going out for a lucrative job with his foreign qualification, he decided to

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stay in Jamia. When he met Gandhiji, he was advised to retain the Muslim character of the institution. Anjuman-Talim-l-Milli (Society for National Education) with Dr. M.A. Ansari as President, Zakir Hussain as Secretary, and Jamanalal Bajaj as Treasurer, was formed to take over the responsibility of running Jamia. He became its head in 1928. He drew a salary of Rs. 100 a month, while two others with foreign qualifications like him used to drawn Rs. 300 a month. He appointed Miss Gerda Philips, a Jewish woman, in Jamia. He used to recite the Koran for her. She passed away in 1943.

He edited "Jamia." a monthly, and wrote books for children. Seth Jamanalal Bajaj donated Rs, 30,000 to Jamia. Zakir, being soft-spoken and mild-mannered, persuaded the Nizam of Hyderabad to donate a lump sum amount of Rs. 50,000 in addition to a monthly grant of Rs. 1,000. Devadas Gandhi was on the staff of Jamia for some time. He permitted the staff and students to participate in the Salt Satyagraha of 1930. He used to invite foreign guest lecturers from Egypt and Turkey. Since, he made it a premier seat of learning, the Nizam of Hyderabad donated a further sum of Rs. 1,00,000 in addition to increasing the monthly grant to Rs. 3,000. When Sir Mirza Ismail was the Dewan of Hyderabad, he got an additional donation of Rs. 5 lakhs. Thus, he replenished the resources of Jamia.

He was also active academically. He delivered the prestigious Kikabhai Premchand lecture at Delhi University in 1944 on "Capitalism-an essay in understanding." He also delivered a series of lectures on "Economics-Aims and Objects" under the auspices of Hindustan Academy at Allahabad. He took to basic education propounded by Mahatma Gandhi in 1937 and became President of "Hindusthani-Talim-Sangh" to propagate it.

Since, he was no politician, everyone respected and believed him. On the occasion of the silver jubilee of Jamia in November 1946, Jawaharlal Nehru, M.A. Jinnah, Liaquat Ali Khan and Abul Kalam Azad attended the function. The Nawab of Rampur opened the exhibition. Sir Abdul Qadir delivered the convocation address. Then, Zakir Hussain appealed to all to put their heads together, extinguish communal fire and not allow the very foundations of civilised life to be destroyed.

During the period of communal killing, he inspired Jamia community with faith and organised it to protect women and children. He gave shelter to fleeing refugees on the campus and transported them safely to the camps in Purana Qila and Humayun tomb. Prime Minister Nehru personally inspected the arrangements to protect Jamia and Zakir Hussain. Gandhiji personally visited him. When the proposal to appointed him as Vice-Chancellor of Aligarh Muslim University was initiated, he agreed on condition that he was elected unanimously by the University Court. His two terms in that capacity were a success.

He was a member of the Indian Universities Commission headed by Dr. S. Radhakrishnan. In April 1952, he was nominated as a member of the Rajya Sabha and renominated in 1954. He was also a member of the Press Commission. He was associated with the World University Service. Positions came to him unsought in quick succession. He became the Governor of Bihar in 1957. Wherever he stayed, he beautified the surroundings. Nehru wanted him to become the Chairman of the University Grants Commission. but Moulana Azad, as Minister for Education, opposed the idea since he did not like to have a competitor near the throne. It was said. Azad again stood in the way of his becoming a member of the Planning Commission.

He became the Vice-President of India in 1962 and presided over the Rajya Sabha with dignity. He visited Egypt, Ethiopia and Sudan and led goodwill missions to Kuwait. Saudi Arabia, Jordan. Turkey, Greece and Afghanistan. He symbolised courtesy and understanding. Soon after his nomination as President of

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India, he left for the USA and returned three days before the poll. On the eve of his installation as Rashtrapati, he sought the blessings of Jagadguru Shankaracharya of Sringeri and Jai Muni Sushil Kumar. He was essentially an educationist, who strayed into politics. He died while in office, on May 3, 1969. He was the finest flower of Islamic culture with nationalist leanings and loyalty to cherished values. His memory deserves the affection and esteem of the people.

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Husain Bilgrami, Syed (1842 — ?)

Syed Husain Bilgrami, born at Sahibganj in Gaya, in the year 1842, was a leading educationist and social activist.

Syed Husain Bilgrami (afterwards Nawab Ali Yar Khan Bahadur, Motaman Jung, Imad-ud-Daula, Imad-ul-Mulk, C.S.I) was born at Sahibganj, Gaya, in the year 1842. He belongs to an old and well-known family of Syeds of Bilgram. The family are said to have come to India with the Conqueror, Muhammad Ghori, as long ago as the ommencement of the 7th century of the Hijri or the 13th century of the Christian era, the date of their settlement at Bilgram being contained in the chronogram "Khudadad" which gives the date 614 Hijri. They have thus been settled there for over seven hundred years. His fater, Syed Zainuddin Huasin Khan, was a Deputy Collector and Magistrate in Bihar, he and his elder brother Syed Azamuddin Hasan Khan Bahadur being the two first Muhammadans to have held that post.

Syed Husain's earlier education and bringing up were undertaken at home where he studied Arabic under a learned *Moulvi*. In those days among the better class of Muhammadans, the arts of wrestling, swordsmanship, and archery were considered the necessary accomplishments of a gentleman, while the standard of horsemanship was so high that, as a supreme test, the pupil was reqired to ride and control spirited horses without saddle or bridle and to bend them to his will. These and other exercises, inclusive of indigenous games of an active and manly nature, Syed Husain took part in, thus laying at an early age the foundation of a strong and robust constitution which has helped to maintain him in sound mental an bodily health throughout his long life.

At a tender age, he lost his mother. This was his first experience, as a child, of death, and the impression it made on his young mind was so profound that he appears never to have shaken it off afterwards. The emotions roused by this loss, suffered as it was at the most impressionable period of life, supplied many years later the inspiration for one of his English poems.

At the age of 14, his Arabic tutor having left him, his father commenced teaching him English. He was afterwards sent to live with his uncle, Syed Azamuddin Hasan, at Patna where he went to school, and afterwards to a school at Bhagalpur, not far from Madahpura, where his father had his headquarters as Deputy Collector and Magistrate. He was finally sent to Calcutta where he joined the La Martiniere College, going a few months later to the branch school then known as the hare Academy where he matriculated, securing a first class. This success earned him a scholarship with which he entered the Presidency College where he again took a first class two years later in the First Examnation in Arts.

But in the third year his College course was interrupted owing to his father taking him to Bilgram for the purpose of matrimony. Thence he returned a few months later after his marriage only to find that he had lost the whole of his third year of instruction at the College.

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He nevertheless went through the course and sat for his degree examination at the end of his fourth year in the College securing for the third time in succession a class and standing very high in the University in the order of merit.

Already a mature scholar of Arabic, Syed Husain had by the end of his College career acquired a mastery over the English language that is given to few Indians to attain. At the same time his great love of books led him to read widely--a practice which he kept up for more than half a century, thus becoming one of the best read men of his time. Nor did he read merely. As a writer too he was gifted with that faculty for clear and terse expression which lends a peculiar grace and charm to his prore and verse.

But greater far than any acquired attainments, is the innate nobility of spirit and integrity of character that runs in his blood, being the heritage of his ancient race, fostered further by the strict bringing up given him by his father, which has made him what he has always been--a man of lofty principles and high ideals with a strong sense of duty and unimpeachable uprightness and integrity coupled with a simple, almost puritanical religious faith.

In 1868, therefore, at the age of about 26, Syed Husain was well equipped both mentally and morally for entering upon a successful career. Young as he was, his proficiency in Arabic secured him a chair of Professor of that language at Canning College, Lucknow. At the same time by his merit as a writer of English, he was put in sole charge of the Lucknow Times, a bi-Weekly organ of the Talukdars of Oudh. About this time took place the interesting controversy about the project of a canal, known as "the Sarda Canal," in Oudh. The Government of the day were keen on constructing the canal which theTalukdars for various reasons believed to be opposed to their interests.

The case for the Government was strongly advocated in the columns of the 'Pioneer" by a civilian who was a powerful writer and a friend of Syed Husain's to be opposed in the Bi-Weekly Lucknow Times in brilliant articles from the pen of Syed Husain. the issue of the controversy was entirely in favour of the latter, and the Talukdars had the satisfaction of seeing the abandonment of the project they disliked.

In 1872, the great Sir Salar Jung, Minister of the Nizam, happening to visit Lucknow met Syed Husain and felt greatly attracted to him and cordially invited him to come to Hyderabad, which the latter did the next year, 1873.

The rest of Syed Husain's career is bound up chiefly with Hyderabad. The surname "Bilgrami," it is interesting to note, was adopted by Syed Husain at the suggestion of Sir Salar Jung. He became Private Secretary to the great Minister and in that capacity played a prominent part in drafting or revising the letters that the Minister from time to time addressed to the British Government regarding the berars, and which helped greatly the cause of the Nizam.

He accompanied Sir Salar Jung on his memorable mission to England where the Minister was greatly "lionised" and feted by the best society. Syed Husain Bilgrami had during this trip the honour of meeting and speaking with Queen Victorial and also of meeting other distinguished people like Disraeli, Gladstone, Lord Salisbury, John Morley and others.

Syed Husain Bilgrami subsequently became Educational Secretary in Hyderabad and also Director of Public Instruction. He further held for a time the post of Private Secretary to the Nizam and other high and responsible posts, finishing, after his retirement, by becoming Adviser to the third Salar Jung, the young grandson of his friend and benefactor, the great Sir Salar Jung, who was for a short period Minister. During his long service in the State extending over nearly fifty years, Syed Husain acted at various times as tutor to the late Nizam, His Highness Mir Mahbub Ali Khan, as also also tutor to His Exalted Highness the present Nizam

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when he was Heir Apparent, and likewise to the Sahibzadas, his sons. He received for his services to the State at various times, the titles of Nawab Ali Yar Khan Bahadur, Motaman Jung, Imad-ud-Dowla and Imadul-Mulk, as also the C.S. I. from the Government of India for his services to the British empire of which more will be said in what follows.

But it is to his work as an educationist that the State owes its great debt. For with the exception of the Osmania University and the new Girls' school, which are recent institutions, practically all the other educational institutions in Hyderabad owe their existence to Syed Husain Bilgrami. For instance, fifty years ago, the existed no facilities in the State for the education of the upper classes in Hyderabad.

At the instance of Syed husain Bilgrami, a new school was started under highly competent teachers-this was the Madrasa-e-Aizza which is still in working order. Also a High School was started which soon rose to the rank of a College with Dr. Aghornath Chattopadhya, a man of science, as its Principal. This college eventually became the "Nizam College" and was provided with a highly paid European staff.

By order of Sir Salar Jung, the "Murshidzadas" or the relatives of the Ruler of the State, who were hither to brought up without any proper education, were compelled to go to the Madrasa-e-Aizza, stipends or scholarships being granted to them as an encouragement, and large and well-appointed bullock carts or "nibs' employed for their conveyance to and from the school.

The education of women had its due share of Syed Husain's attention, and about the year 1885 a Girls' High school was founded, being probably the first institution of its kind for Muslim girls in India. Here a well qualified staff was appointed and Arabic and Persian as well as English were included in the curriculum besides such subjects as needlework and domestic economy. The strictest purda arrangements were made within the premies and special covered conveyances provided for bringing the pupils to school.

At the same time industrial education was not neglected. Recognizing the importance of manual and industrial training. Syed Husain Bilgrami caused three Industrial Schools to be founded at the three principal centres of local industries, namely, Aurangabad, Hyderabad and Warangal. These institutions did most useful work in helping to revive declining industries. In order to encouragage oriental learning and scholarship the Dar-ul-Uloom or Oriental College was founded which during its existence had a most competent staff and produced many good scholars of Arabic.

The State Library was also started by Syed Husain Bilgrami, originally as a repository for valuable old Arabic books. Afterwards a large collection of English and Persian books was added on, and the Library forms to-day one of the best institutions of its kind in India. One of the aims of Syed Husain was to purchase and republish such of the rare and valuable books in the Arabic langage as were in danger of extinction. For the furtherance of this aim he founded with the cordial support of Sir Salar Jung, the Dairat-ul-Maarif, a society for the preservation and publication of old and valuable books.

This Society, of which be is still the head, is to this day carrying on its operations and has done invaluable service to oriental learning and culture by editing and publishing, and thereby saving from loss or extinction many works of great literary, historical and even scientific value. The work of the Dairat-ul-Maarif has now been recognised in several countries in Europe where learned collaborators are coming forward to help. The Central Noramal School for the training of teachers also owes its origin to Syed Husain Bilgrami.

Nor was his fame as an educationist confined to Hyderabad alone. He was twice elected President of the Muhammadan Educational Conference, on both of which occasions the

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addresses delivered by him from the chair form not only models of literary excellence but also contain educational and moral advice of great value. The government of India in recognition of his educational experience and great ability, appointed him on the Universities Commission of 1903. He had already been a member of the Legislative Council and a C.S.I. In 1907 Lord Morley, the Secretary of State for India, selected him as a Member of the India Council, he being the first Muhammadan to sit on that Council. He, however, resigned his place before the end of his period owing to ill health. He retired from Hyderabad service in the end of 1907 on his appointment to the Secretary of State's Council, but on his return from England he was appointed Adviser to the third Salar Jung during the latter's short term of office as Minister.

Syed Husain Bilgrami has never been a 'politician" in the vulgar sense of the word. He but rarely stepped into the political arena, and whenever he did so, it was only to assist his community in orderly progress. Thus the Address of the Muhammadans to Lord Minto in 1906 which he drew up marked one of those rare occasions when he came to the assistance of his community in matters political. It was an epoch-making document which secured the recognition for the first time for the rights of the Muslims a distinct and important community.

Similarly, during the World War, when there was danger of Muslim loyalty being shaken owing to Turkey having jointed the enemy, and His Exalted Highness the Nizam conceived the far sighted and statesmanlike plan of issuing a manifesto to them as a Muslim Ruler in order to steady them and to induce them to remain staunch in their fidelity to British Rule, it was to Nawab Imad-ul-Mulk (Syed Husain Bilgrami) that His Exalted Highness turned for the drawing up of the famous manifesto. H.E.H. the Nizam's advice came in the nick of time and had a most salutary effect on the Muhammadans. The manifesto was worded in a way that appealed to the best sentiments of the Muhammadans and succeeded in calming them completely. This was the last and perhaps the most signal service rendered by Syed Husain Bilgrami no less to H.E. the Nizam than to the British Empire.

For the rest, it may be said that it is not only by what he has *done* that the value of Syed Husain Bilgrami to his country and to his community may be gauged, but also by what he is. To-day he is the relic of what was best in a past generation which gave birth to men of greater force of character than modern conditions seem to be capable of producting. He stands for unwavering truth, justice, uprightness and sincerity in a world where these virtues are but lightly valued. Amid the sordid struggle that surges all round him for pelf, for power or for preferment, he stands head and shoulders above the common crowd, calm, serene and peaceful, unaffected by these selfish passions. He is the one entity to whom those who aim at high ideals in life can still turn for inspiration and guidance.

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Mushtaq Hussain Khan, born at Rampur in 1872, was an outstanding *Khayaliya* of the Gwalior gharana who belonged to the famed Haddu-Hassu musical lineage.

Ustad Mushtaq Hussain Khan of Rampur was one of our last links with a great musical past and a contemporary of many other musical giants like himself. He belonged to an era when the rich Nawabs, Maharajas and Zamindars loved music pasionately, patronised the fine arts lavishly, and proudly displayed

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their famed court-musicians as symbols of their royal status and glory. In his book on "Indian Musical Traditions", Shri Vamanrao H. Deshpande writes: "All musical houses grew under the aegis of feudal patronage. Gharanas have probably had an unbroken continuity for over 200 years and the seed of modern Khayal-music found fertile soil in the courts of the princes—Whatever our overall assessment of the Indian princes, there is little doubt that they really cared for music and helped its development—They gave the artistes sumptuous fees and prizes and freed them from the worries of day-to-day living so that they might devote themselves single-mindedly to the cultivation of their art and its propagation and instruction".

Ustad Mushtaq Hussain Khan was one such artiste who throve under the valuable patronage of the Nawabs of Rampur. Nawab Hamid Ali Khan (Chancellor of the Bhatkhande College of Music, Lucknow and a friend of Pandit Bhatkhandeji) was a well-known connoisseur and patron of classical music who greatly valued his collection of court musicians and music-books.

When Mustaq Hussain Khan joined this band of celebrities at the turn of the century, he was at the peak of his glory as a concert and *mehfil* artist. Nawab Hamid Ali's successor Nawab Raza Ali Khan also was a great connoisseur and patron of music, and he continued to cherish the distinguished band of court-musicians. Mushtaq Hussain loyally continued to be a court-musician through several decades, until his death at the ripe old age of ninety.

When I started hearing him in music conferences and private soirees, in the nineteen forties, he was already in his seventies. But even at that age, he was able to conquer the old-age frailties of his voice within the first few minutes and create the proper atmosphere of the raga in the shortest time possible. When once his voice got warmed up and became steady, his music was a delight to hear. His breath-control and the sweeping range of his voice (Covering three octaves) were the envy and despair of his younger contemporary musicians.

Very little is known about Mushtaq Hussain's family, boyhood, and youth. Hailing from a family of professional musicians in Badaun, he gathered his wide musical repertoire and enriched his style at the feet of many great Ustads. Born in 1872, he received his earliest musical training from his father, then from Kallan Khan (Nephew of Ustand Inayat Hussain), from Puthan Khan of Atrauli (Mustaq Hussain's maternal uncle), from Ustad Mehboob Khan of Atrauli, a great musician and composer whose pseudonym was "Daraspiya", and chiefly from the great Ustad Inayat Hussain himself.

Inayat Hussain was an outstanding Khayaliya of the Gwalior gharana who belonged to the famed Haddu-Hassu musical leneage. In an interview with Prof Deodhar, Mushtaq Hussain explained the reason for this variegated training: "My main training was under Inayat Hussain Khan. But then, I had many other gurus. Khan Puthan Khan of Atrauli was my maternal uncle and I received some training from him. Mohammad Hussain Khan Beenkar, brother of Inayat Khan, also taught me. I learnt Dhrupad and Dhamar-singing from ustad Wazir Khan of Rampur. And there have been many more. One never acquires art from one gharana; if one wants a variety of colours; one must learn from many gurus".

Mahboob Khan chose Faiyaz Khan as his son-in-law, while Inayat Hussain Khan (son-in-law, of Haddu Khan) became Mushtaq Hussain's father-in-law. An outstanding exponent of the Khayal of the Gwalior gharana, Inayat was a good composer. Many of his compositions easily recognisable because of his name "Inayat" woven into them, are very popular to third day. one of his most popular Khayals is the one in Chhayanat beginning with the words " *Jhanana jhanana jhan*," a favourite of Ustads Mustaq hussain, Faiyaz Khan, Nissar Hussain Khan and several others.

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Instead of fanatically sticking to one gharana, the Ustads of old gathered their musical riches from various gurus and therefore, "their music was the richer for crossing the boundaries of the gharana". I remember his telling me that musical training should always be on an eclectic basis. No wonder that his repertoire was the object of envy at a time when great value was attached, not only to the quantity but also to the quality and variety of ragas and traditional bandishes such as Dhrupad, Dhamar, Khayal, thumri, Tappa, and Taranas in the repertoire of the musicians.

Basically, Mshtaq Hussain's was a blended Gwailor-Agra style; but it also reflected the individual influences of the various Ustads from whom he had imbibed his art. Yet, it was a pleasantly pure and orthodox style. The traditional Gwalior Gayaki associated with such great names as Haddu and Hassu Khans, can be heard very rarely today because this "school" insists on numerous strict fundamentals which can be acquired only after years of rigorous training and *riyaz*.

Some of the requisites emphasised, fro instance, are correct voice-control and breath-control, ability to cover three octaves, dignified and clear rendering of Asthai and Antara, skilful elaborations of sahitya or bols through bol-alaps and bol-tans, variety in taans, and so on. Mushtaq Hussain was one of the best exponets of this style in recent times. His style reflected the salient features of this gharana such as " magnifIcent *Iarajdar and halaktaans, meends, gamaks, baats* and *layakaari"*.

At the age of fourteen, Mustaq Hussain accompanied his guru to Nepal where Inayat Hussain had been specially invited to teach the Maharaja. While continuing his "taleem" under the Ustad, Mushtaq Hassain had the good fortune to participate in a music conference convened by the Maharaja. During the six months, when Mushtaq's voice remained "broken" before it acquired the mature timbre of manhood, he was allowed to continue only his *kharaj*-practice (practice of vocal exercises in the lower octave).

A few years later, he accompained his guru to Hyderabad where they stayed for nearly ten years. Ultimately, both teacher and disciple migrated to Rampur where they settled down. Mushtaq Hussain became a court musician of Rampur and he adorned the court for several decades. In the grand All India Music Conference held in Lucknow in the year 1924; Mushtaq Hussain was awarded the Gold Medal for the best Khayal singer. Though a permanent court musician of Rampur, he was allowed to go anywhere in India to participate in conferences, mehfils and radio programmes. As he was a regular broadcaster from the Lucknow Station of All India Radio, I had numerous opportunities to listen to his music and his reminiscences.

Whether it was a crowded conference inthe White Baradari, a studio concert of AIR, or a private exclusive soiree in the Nawab Saheb's presence, Mushtaq Hussain poured out his music with all sincerity, fulfilling *farmaish* after farmaish. his memory was a rich storehouse of hundreds of traditional "bandishes" and he could render Dhrupads, Dhamars, Khayals, Tappas, Thumris, Ragsagars and Taranas, all with great confidence. A well-known music teacher once said to me: "Ustad Mushtaq Hussain Khan is the only musician today whom I would care to have as a guru". He commanded great respect among professional musicians because of his "gharaanedar Gaayaki" (High-class style).

Often, the Ustad used to speak very sentimentally about his great teachers, and while rendering their compositions, he always touched his ears as a mark of reverence. He had great affection and regard for Ustad Faiyaz Khan about whom he used to say: "*Woh to mere bhai hain*"(he is my bother). There was a healthy rivalry between these two great contemporary Ustads. Faiyaz Khan was always far more popular on account of his grand person-

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ality a and magnificent voice. Though Mushtaq Hussain looked frail and unimpressive off-stage.

His personality acquired a strange dignity when he started singing. One can gauge the intensity of his "sadhana" when I say that even in his late eighties, his voice could cover 3 octaves, produce long *meends* (glides), and varied *taans!* The systematic style in which he used to unfold the *asthayi* and *anatara* (the two stanzas of the song) and gradually embelish the song with *alap, bol-alaps, taans* etc. gave immense satisfaction to connoisseurs. He used to sing many varieties of *taans* but most impressive were his "*sapaath*" (straight) taans in which all the notes of the raga come gushing up and then go down "like a jet of water from a fountain". He used to be a stickler for the rules of the raga, but when singing these taans he would set aside these rules for a while and touch all the 7 notes in quick succession.

One of his specialities was the *Ragasagar* or *Raga-mala*, or a chain of ragas wherein the name of each raga is sung in the notes of that raga, couched in beautiful language. His Tappas were sung in a comparatively slow tempo and were full of unhurried ornamentations.

The musicians of that era had very few chances to hear Karnatak maestros. Once when I asked Mushtaq Hussain about his reactions to Karnatak music, his reply was. "When I listen to Karnatak music with all its heavy ornamentations, I feel I am looking into a shaking mirror. In order to create an atmosphere one has to linger on each note as in Hindustani music". This was a typical reaction of many professional ustads in those days.

Mustaq Hussain continued his broadcasts till the fag end of his life and AIR has preserved quite a few of his recordings. Unfortunately,they were all done in his old age. The gramophone company has produced Long Playing discs out of some of these AIR recordings. The compositions in Mahakni, Meerabai-Ki-Malhar, Jog, Jhinjhoti Jangala etc give glimpses into his large stock of rare bandishes. He was well-deservedly honoured with the Presidential Award and the Padma Bhushan. Although Mushtaq Hussain taught his own sons and many others outside his family, it is a great pity that today thee is hardly anyone who can continue to popularise his rich style. Like great men, he was simple, humble and courteous, Music was his sole interest in life and he continued to be a performing artist till his last illness. Mushtaq Hussain died in Delhi on 11th August, 1962.

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Hydari, Akbar

—See under Akbar Hydari

Hyder Qurratulain (1927 —)

Hyder Qurratulain, born in Bijnor in 1927, is an eminent Urdu novelist and short story writer.

Hyder Qurratulain born of illustrious parents: Sajjad Hyder Yaldram and Nazr Sajjad Hyder Yaldram of District Bijnor, Uttar Pradesh. She is an eminent Urdu novelist and short story writer. She passed her M.A. examination in English literature from Lucknow University in 1947 and studied art at Goverment School of Arts, Lucknow and later in London. She migrated to Pakistan for a few years after partition but finally returned to India and settled here.

She has held various important positions under Govt. of India and Govt. of Pakistan and had been on the editorial staff of a number of well known magazines. She published her first story as a child in 1939 and as an aspiring young girl in 1944. She has so far published six full length novels *Mayray bhi sanam khanay(The idols worshipped)* 1949; *Safina-ay-ghamaydil* (The aching heart floats along 1952; *Aag ka darya* (A river of flames) 1959;

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Aakhiray shab kay hamsafar (They set out late in the night) 1979; *Karay jahan draz hai* (The task of life is long) vol. I-1977, vol. II-1979; *Gardishay rangay chaman* (The circle of life heart throb), *Sita haran* (The abduction of Sita), *Chay ke bagh* (the tea garden), *Agle Janam Mohe Bitiya Na Kijo* (I shall not be a daughter during my next birth) four published in a volume in 1981, the housing society included in the collection of short stories-*Patjhar ki aawaz* (The whisper of falling leaves, 1967) was also published separately in 1977 in Pakistan, and four collections of short stories Sitaron say aagy (Beyond the starts) 1947, *Shishay kay ghar* (the glass houses)1952, *Patjhar ki aawaz* (The whisper of falling leaves) 1967, *Roshni ki raftar* (The speed of light) 1982.

She has also published several travelogues and translations from other languages. Translations of her stories have appeared in English and other Indian and foreign languages. She received the Sahitya Akademi Award in 1967 and Soviet land Nehru award in 1969. Her early stories (*Sitaron say aagay* 1947) and her first novel (*Maray bhi sanam khanay*-1949) and to an extent her first novel (Safina-ghamaydil-1952) tend to be experimental in a way, statedly, under the so called western influences, Virginia Woolf, 'stream of consciousness' and all that. Qurratulain Hyder is a romantic-at once incisive, vibrant and full of creative verve. History, archeology, legend and for that matter past, all past hold special fascination for her.

She was gradually able to shed her adolescent mannerism and grow into a novelist and short story writer of great distinction. Most of her stories and novels originate round about the period of partition of India. *Aag ka darya*-1959, her chief-d' oeuvre, too, begins with partition but in its sweep transcends all barriers of time. The characters of the novel, both men and women, pass through vicissitudes of history and recurring catastrophic upheavals.

During the course of this odyssey all time eventually turns into a timeless happening. All time becomes contemporary. Gautam Neelamber, the protagonist of the novel himself grows into a symbol of timelessness. *Karay jahan draz hai* (1977-1979) mixes autobiography and history; it is a family saga, a story of human beings and historical events, all flowing in a steam. *Aakiray shab kay hamsafar* 1979 has as its backdrop the terrorist and revolutionary upsurge of 1942, the demand for creation of Pakistan, the partition of India, establishment of Bangladesh and its aftermath. As we move with the story we tend to become pensive and overwhelmed by a sense of waste.

Qurratulain Hyder, like Tolstory, accepts the supremacy of history. Individuals try tostand against the tide, but they either give in or try to swim with the tide or perish. Her latest novel: *Gardishay rangaychaman*-1987 continues with the exploration of the contingency of human predicament in Qurratulain Hyder's best tradition.

Most of her characters are generally of feudal or semi feudal origin. In her later works she widens her range even to the extent of carrying a heavy metaphorical strain as is evident in some of the stories included in her collection *Roshni ki raftar*-1982. The elders, from among her characters are generally balanced and controlled. The toddlers are full of pranks and innocent mischief. the girls are dreamy, vivacious Young men thinker with radical ideas. But as they grow boys and girls both soon get disillusioned. Caught in the throes of crumbling order they are uprooted and are sometimes torn asunder in raging winds.

Some of them like their counterparts in Henry James cross borders, fly across continents and pass through phases of anguished ambivalence in alien lands. A few of them are able to strike roots while others quietly wither away. All of them are vulnerable but women come out more so, bruised and scarred. The tale of Qurratulain Hyder's men and women is a tale of suffering. The values they cherished most are in the process of annihilation. The cycle of

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life, however, continues. Deepali is again born in Nasira. Rakhshanda, Champa, Deepali Nasira, Qamran, Qurratulain Hyder's women are all glorious.

Qurratulain Hyder is full of understanding and compassion. She is anguished, perhaps melancholic at times but always benevolent, warm hearted and overwhelmingly affectionate. That is her distinctive merit.

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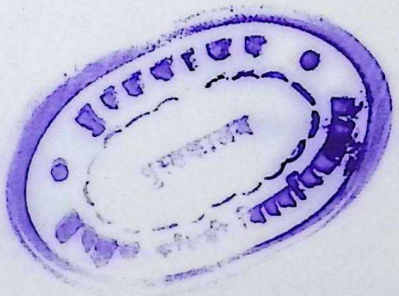

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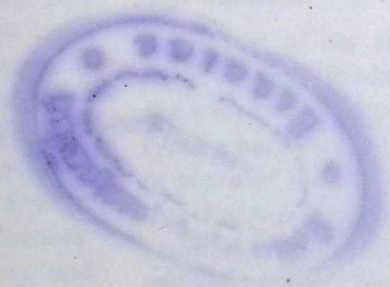

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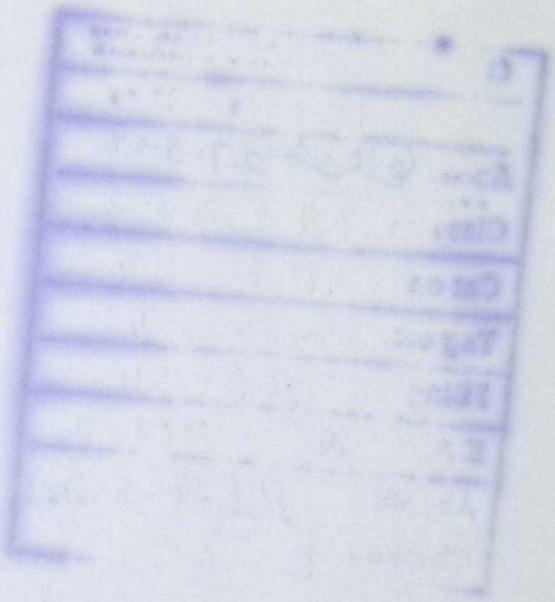

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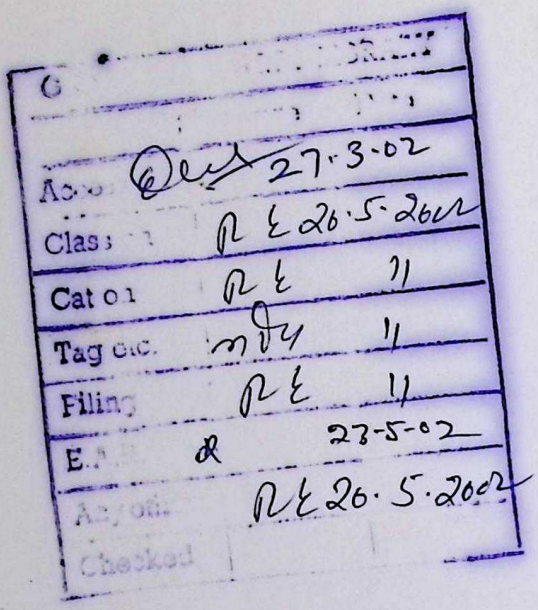

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Nagendra Kr. Singh, born in Sept. 15, 1963, is an reputed Orientalist, who has written several important books and edited Encyclopaedia on oriental religion, philosophy and culture. He has done M.A. and Ph.D. and produced several research papers in journal of National and International repute. Presently, he is working as a Director of International Centre for Religious Studies.

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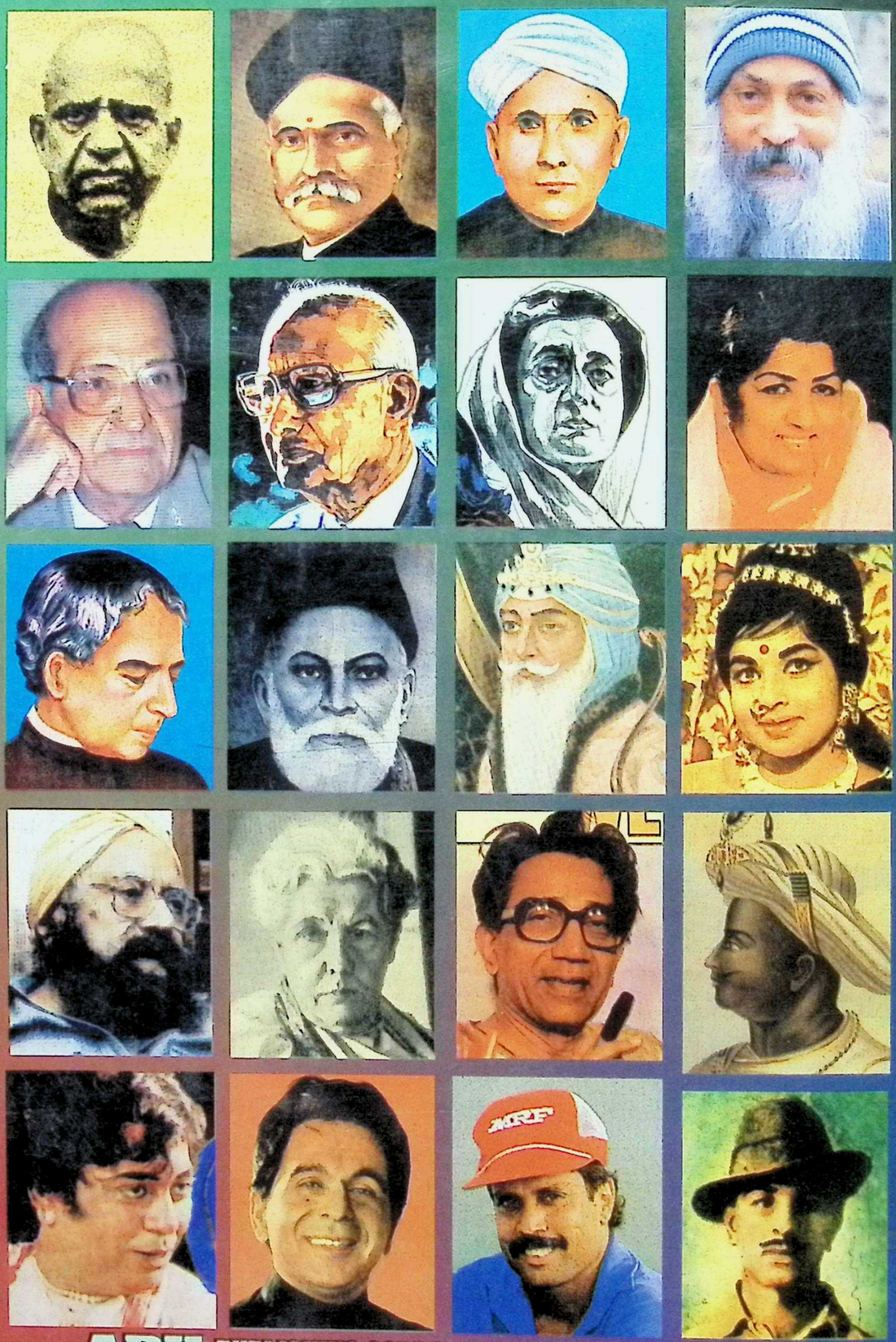

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